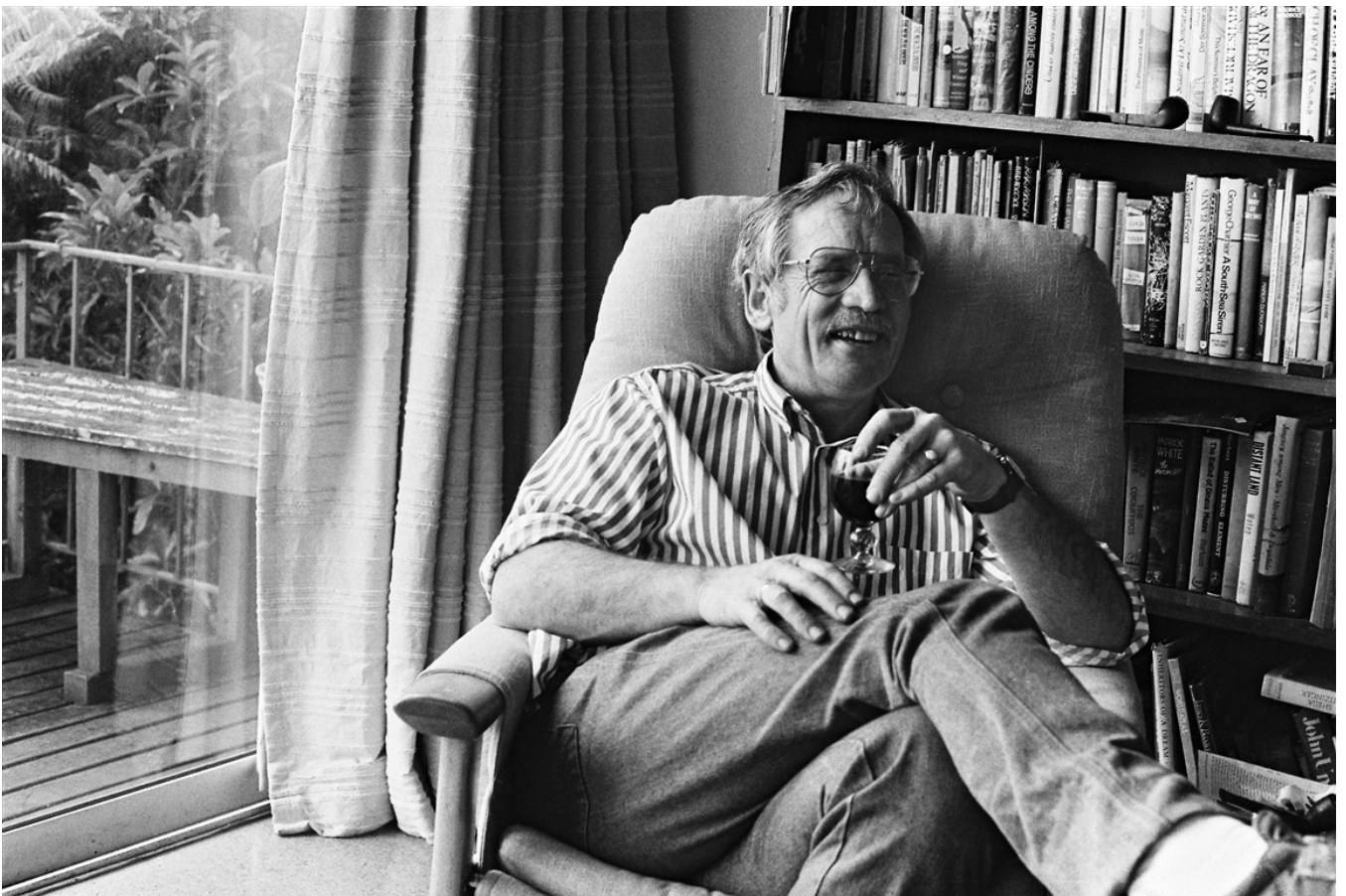


MAURICE SHADBOLT HOUSE + STUDIO

1964 - 2004

35 ARAPITO ROAD, TITRANGI, AUCKLAND



Maurice Shadbolt in the lounge room, photograph by Gil Hanly 1980s

CONSERVATION PLAN

SEPTEMBER 2013

PREPARED FOR THE GOING WEST TRUST
BY BURGESS + TREP ARCHITECTS LTD

CONSERVATION PLAN

MAURICE SHADBOLT HOUSE + STUDIO

September 2013



*Maurice Shadbolt in his studio.
Photograph: Sean Shadbolt*

35 Arapito Road, Titirangi, Auckland

Prepared for:
The Going West Trust

Prepared by:
Burgess + Treep Architects
Graeme Burgess, Lucy Treep + Lilli Knight

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*Shadbolt house, western façade 1996/7
Photo: Shadbolt family archives*

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Thank you to Bob and Barbara Harvey for meeting with us to discuss the very significant role of the Waitakere City Council in this process. Bob, as mayor, ensured that this project was embraced by Waitakere City.

Thank you to Gil Hanly, who very kindly met with Lucy and has allowed us to use some of her photographs taken in the house.

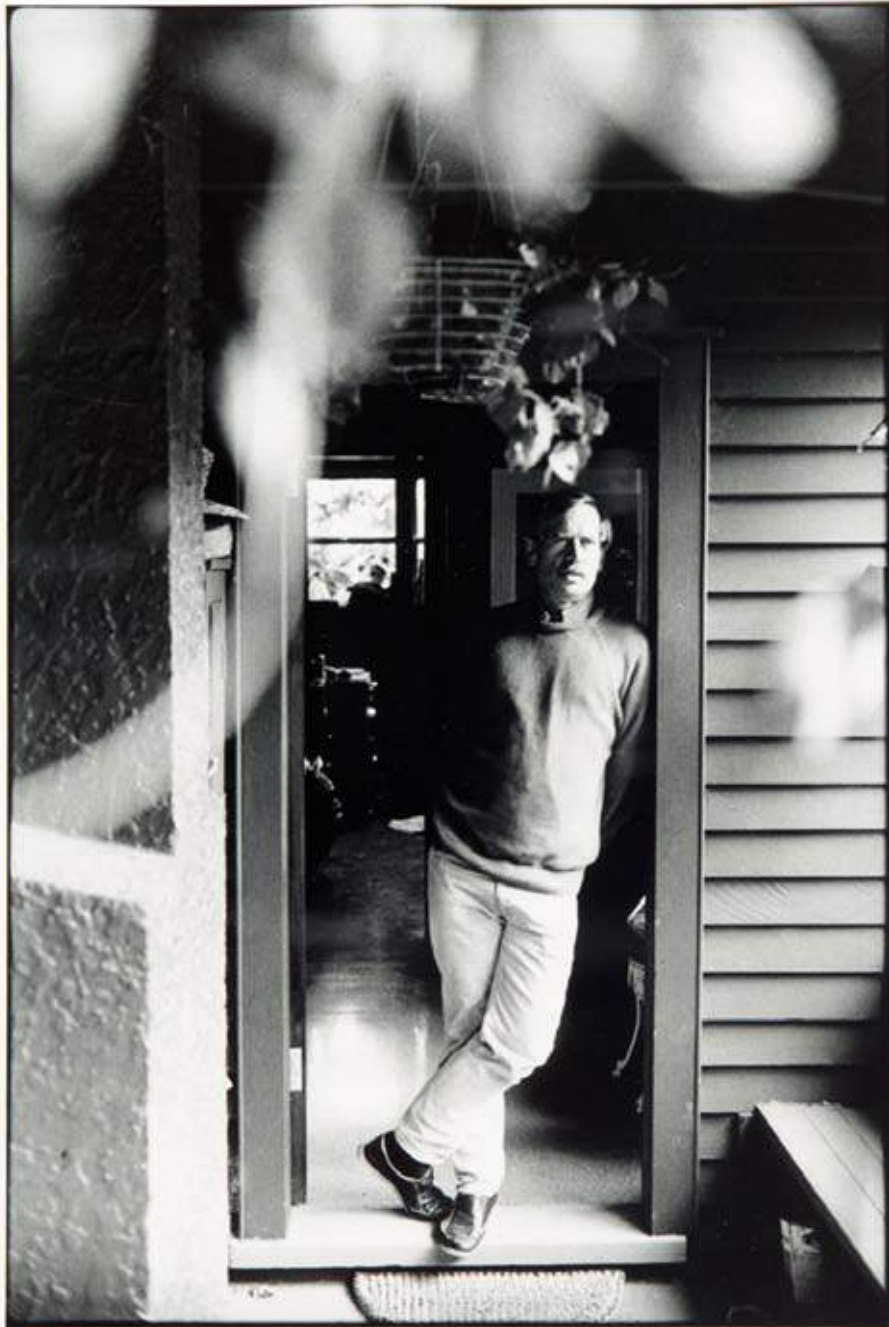
Nigel Cook discussed his relationship with Maurice and Gillian in the late 1950s and early 1960s.

Dante Passmore and his family, the current occupants of the house, very kindly gave us access to their place during our survey and when we later met with Council staff.

Louise Zamiri, and Catherine Brown of Auckland Council met with us at the house and discussed the life of the house under Council ownership from 2004 until the present.

The general history section of this report was taken in part from the general history written by Tania Mace for the 2004 McCahon House Conservation Plan.

The project would not have been possible without Naomi McCleary. Naomi has driven the project from idea, through negotiating the purchase of the property, to establishing the Going West Trust as a vehicle to look after the future care of this place. She has vision, commitment and passion in spades.



*Maurice Shadbolt standing in the door way of his Titirangi home 1980s
Photograph: Robert Cross*

PART I. CULTURAL SIGNIFICANCE

1.1 INTRODUCTION/EXECUTIVE SUMMARY

This report has been commissioned by The Going West Trust.

The Shadbolt House is currently owned by the Auckland Council.

The house is a 1930s weatherboard bungalow which was occupied by Maurice Shadbolt and his family from 1964 to 2004.

Maurice Shadbolt established an international reputation as a writer over the course of a long career. He was a film maker, journalist, playwright and author, and is considered to be one of New Zealand's greatest post war writers.

The house at Arapito Road is referred to by Shadbolt in his writing. He considered this intimate part of Titirangi to have special qualities, a connection to the sea and the bush. Shadbolt and his family lived on this property from 1964 until 2004. Shadbolt worked from home, and this was the place where, in various rooms and places, he wrote his work during the greater part of his career.

During the decades Shadbolt lived at the house he carried out numerous changes to the original 1930s bungalow. The current form and plan of the house is a result of the alterations and additions made by Shadbolt and his wives. A bedroom wing was added over the garage, the living room and dining room were extended, and the basement area was expanded. Shadbolt also built a separate studio on the property in the early 1970s in which he wrote many of his most notable works.

The house and studio remain largely as they were when the Shadbolt family sold the property to the Waitakere City Council in 2004.

The primary significance of the place is the association with Maurice Shadbolt. The place has a high level of significance as it remains largely as it was during the Shadbolt years. The place is evidence of the changes made by the Shadbolts during the time they lived on the property and provides a window onto the life and work of Maurice Shadbolt and his family.

1.1 (i) Summary of Cultural History

In 1964 Maurice Shadbolt and his wife Gillian purchased the property at 35 Arapito Rd, Titirangi, and in June, moved in with their sons, Sean (4) and Brendon (2). Maurice was 32, and already had two volumes of short stories published by a British publishing house. The day he moved in to the house he had his first novel accepted for publication. He was already the recipient of four prestigious literary awards, and he went on, during his long and productive time living in the house, to win every New Zealand literary prize, sometimes more than once. He was made CBE for his services to New Zealand Literature in 1989, and in 1997 he was capped Honorary Doctor of Literature at the University of Auckland.

The twins, Tui and Daniel were born to Maurice and Gillian in 1965, and in 1971 Maurice's daughter Brigid was born to Maurice's second wife Barbara Magner. Over four decades, Maurice shared the house in Arapito Rd with two other wives, Bridget Armstrong and Elspeth Sandys, and some girlfriends. Many artists and writers visited the house, and the house was full of works of art given to Maurice in friendship. Maurice participated in the literary scene and was generous with his time in his support of younger writers.

While living in the house, Maurice wrote and had published twelve novels, two volumes of short stories, a play, and volume of narratives based on the memories of WW1 veterans, and two volumes of a memoir. Over the same period, Maurice wrote a large number of articles and essays for local and international magazines and journals. He appeared in television documentaries and was a local personality.

Maurice varied his work as a literary author with work as a journalist for *National Geographic* and *Readers Digest*. He was well-travelled and this gave him a wide perspective on New Zealand which seemed to increase his attachment to the country. His love of New Zealand, focused through the lens of his house and studio in Titirangi, is displayed in his novels and other literary works.

1.1 (ii) Legal Status of the Property

The subject property is located at 39 Arapito Road, Titirangi, Auckland. The legal description of the site is LOT 4 DP 15824 and the certificate of title number is CT-649/9. The Auckland Council lists the site as being 1017 m² more or less.

The property has been zoned as Bush Living under the Auckland Council District Plan - Operative Waitakere Section 2003.

The building is listed by the Auckland Council as a Category II Heritage Site no.19283.

The house was listed as a heritage site under the Auckland Council District Plan in July 2012 and is described as a weatherboard bungalow built in the 1930s. The Plan notes that the buildings significance can be attributed to historical community and sense of place values.

The Shadbolt House is not registered by the New Zealand Historic Places Trust.

1.1 (iii) Setting

The local environment in which the Shadbolt house is situated, South Titirangi, has been zoned as “bush living” under the Human Environment section of the former Waitakere City Council District Plan.

The site lies on the south-western side of the road facing down to Little Muddy Creek. The property comprises of 1518 m² of moderate to steeply sloping land, dropping from the Arapito Road frontage to the water’s edge.¹

Most of the section is densely clad in native bush which extends up to the western edge of the house. The property has scenic panoramas over the bush and across Little Muddy Creek to Laingholm opposite.

The neighbouring house to the north is relatively close, although the closest buildings are the carport and garage. The adjoining property to the south is a narrow scenic reserve. Vegetation screens the house from the neighbouring property and the road.



*Shadbolt house, view through vegetation from Arapito Road
Photograph: Burgess & Treep 2013*

¹ Assessment of Environmental Effects AUT Proposal Shadbolt House, Titirangi. Metro Planning Ltd. Pg 3-4



East Elevation, Photograph: Burgess & Treep 2013



View of house from top of driveway, Photograph: Burgess & Treep 2013

1.1 (iv) Brief Description of the Property

The House

The property was the first to be developed in the immediate area and the house is the oldest house in the street. The house on the property, a single storey dwelling, is a modest 1930s Californian bungalow.

The Shadbolt house is sited close to the road frontage.

There is a single garage at the north side of the house. This was constructed before the Shadbolts arrived. A concrete driveway occupies the area between the house and the garage. It slopes steeply from the road down the site, and is the pathway to the house.

All of the changes to the house were carried out during the Shadbolt years in response to changing needs. Initially a bedroom wing was constructed out over the garage. Later the living room and bathroom were extended and the dining room was also added to. At some stage an entry porch was formed along the side of the dining room. The highest area beneath the house had been enclosed as a room when the Shadbolts purchased the house. This area was further developed and eventually fitted out as an independent flat.

The Studio

A steep and narrow concrete path leads down through the bush to his writing studio. The studio is a small gabled shed sited halfway down the site. The studio was built in 1972, and extended soon after. This was the primary working space for Shadbolt from that time, an independent space set in the trees with views out to the harbour.

1.2 METHODOLOGY

This document is based on *The Conservation Plan: A Guide to the Preparation of Conservation Plans for Places of European Cultural Heritage Significance*, National Trust (N.S.W.), 1990, by James Semple Kerr, and on the principles and practices set out in the *ICOMOS New Zealand Charter For The Conservation Of Places Of Cultural Heritage Value*, 1995, and the *NZHPT Guidelines for the Preparation of Conservation Plans*, 1994.

This document is intended to provide as full as possible a record of the building and site, as it stands, from readily available primary and secondary historical sources, a survey of its present state, and from the recollections of those associated with Maurice Shadbolt and his family during the time they occupied the house.

The conservation plan is in two sections: Cultural Significance, and Conservation Policy.

Part One: Cultural Significance establishes the history of the place and its relationship to key New Zealand literary figure, Maurice Shadbolt. This has been summarized in the “Statement of Cultural Significance” at the end of the section.

Part Two: Conservation Policy is intended as a management tool to guide the future development and care of 35 Arapito Street, in a manner which will retain and reinforce the significance of the building. The policies are also intended to allow for future planning. Consideration has been given to the possibility that the building is restored for community use, potentially as a writer’s retreat. This report is intended to provide guidance as to how this can best be done.

1.2 (i) Purpose of the Conservation Plan

The conservation plan is intended to be a template to assess the impact of change on the future care and interpretation of the Maurice Shadbolt House. It is a document that, as accurately as possible, from available records and examination of the physical fabric of the place, establishes the history of that place and a record of its development. From this evidence an assessment is made of the cultural significance of the place and its component parts. The conservation plan also discusses processes for appropriately protecting the most culturally significant fabric of the place, and considers other factors influencing the future of the place as a whole.

The heritage assessments, set out at the conclusion of the first section of the document, are intended to clarify which components of the property are fundamental to the cultural value of the place. There is a hierarchy of values and a defined set of appropriate conservation processes which may take place according to the particular value. These processes are defined in the ICOMOS (NZ) Charter (*Appendix 1 of this document.*)

Enhancing and protecting those parts and aspects of the property which connect most strongly to the significant early history of the place must be considered in the process of establishing future uses and development on the property.

One of the primary concerns for this property is ensuring that the Heritage Value of the place, intrinsically linked to its character, built and landscape form, and pattern of development, is enhanced, not obliterated or simply tacked on to new development as a meaningless gesture.

The purpose of the Conservation Plan is to guide future processes on the property to ensure that the cultural value of the place is protected and enhanced. Change is inevitable and should be positive. This property must be useful and able to be used.

The cultural history of the place, particularly the association with New Zealand writer Maurice Shadbolt, adds a rich layer of meaning to the property and this association is at the core of the heritage value of this place. Some significance can also be attributed to historical, community and sense of place values

Consideration is also given to other factors that may impact on the future care of the place.



*Āpihai Te Kāwau, important leader of Ngāti Whātua,
lithograph by Joseph Jenner Merrett published in 1842
Alexander Turnbull Library Reference: PUBL-0076-174*

1.3 HISTORY

1.3 (i) The Development of Titirangi

Titirangi is the poetic Maori name for the hills at the eastern edge of the Waitakere Ranges overlooking the Manukau Harbour. Rakataura, tohunga of the Tainui canoe, is said to have named the area Titirangi, in honour of Rangi the god of the sky as the name translates as “the edge of Rangi’s realm”.² Shadbolt used the title *The Edge of the Sky* for his first memoir, a direct reference to the name.

Titirangi was a place of food gathering from the forests and the shore, a place for harvesting trees for waka and construction, and a place for the farming of kumara and other crops. There were many permanent settlements and pa sites in the area. The eastern headland of Waikomiti, Little Muddy Creek, the general location of the Shadbolt house, was known as Tokoroa, and was the site of a coastal pa.³

Te Kauwerau a Maki are the tangata whenua of the Waitakere area. Te Kauwerau first established their presence in Waitakere around 1600 when Maki, with a large group of his Ngati Awa followers migrated north from Taranaki and conquered the isthmus and other lands right up to the Kaipara.⁴ By the 18th century Ngati Whatua had moved into the Kaipara area and had gained dominance over most of the Auckland Isthmus by 1800, with Te Kawerau still dominant in the Waitakere area.

Te Wai-o-Hua a sub-tribe of Tainui, were established on the eastern and southern Manukau. Around 1741 their paramount chief, Kiwi Tāmaki, was killed in a battle at Paruroa (Great Muddy Creek) by Te Waha-akiaki of Te Taoū and Ngāti Whātua. This happened during a sequence of events that saw Ngāti Whātua take possession of central Tāmaki.⁵

Ngapuhi incursions during the musket wars of the 1820s and 1830s caused huge upheavals in the area. The survivors of these invasions fled to the Waikato and by the time Europeans arrived to settle after 1836 the area was only sparsely populated.⁶

In the mid 1830s Te Wherowhero of Tainui established a pa at Awhitu in order to re-establish peace on the Isthmus. Under his protection Te Kawerau returned to Kakamatua on the Manukau and Ngati Whatua to Karangahape Pa at Puponga (Cornwallis). Ngati Whatua moved to Mangere and Onehunga shortly after this and never returned.⁷

This area was of strategic and commercial significance to Maori as Titirangi is close to the Whau Creek, one of two portage routes between the Manukau and the Waitemata Harbours, the other being the portage at Otahuhu. The Whau was a primary landing place on the Manukau and was of huge importance to pre-European trade and remained significant throughout the early colonial period. An established track led through Titirangi from the

² Titirangi Fringe of Heaven, Marc Bonny pub. West Auckland Historical Society, 2011 p13

³ p13 ibid

⁴ Waitakere City Council District Plan: Tangata Whenua 4.1.1, p2

⁵ Te Ara Encyclopaedia of New Zealand <http://www.teara.govt.nz/en/tamaki-tribes/page-3>

⁶ p16 ibid

⁷ Waitakere City Council District Plan: Tangata Whenua 4.1.1, p.5



Judge F. D. Fenton's map showing Te Whau/Karaka pa. From F. D. Fenton, *Important Judgments 1866-1879*. Alexander Turnbull Library, Reference: E-400-f-010



Watercolour by John Philemon Backhouse, 1871
Showing Māori fishermen on the Manukau Harbour.

Karangahape Pa at Puponga, Cornwallis, back to Auckland a travel route that included the perhaps eponymously named Karangahape Road.

During the early period of colonisation all land transactions were required to be carried out through the Crown; no private buyers were to deal directly with Maori. The first land sales in the Titirangi area were informal. In the early 1840s Captain W.F. Porter and his family “bought” over 5000 acres of land extending from the Whau through to Little Muddy Creek from Apihai Te Kawau of Ngati Whatua.⁸

During Fitzroy’s term as governor (1843-45) the ban on private sales had been waived, and it was during this period that the Porters made their transactions. George Grey became governor in 1845 and reinstated Crown control of land purchases and reviewed all previous sales. In 1853, the Crown purchased the Hikurangi Block covering most of the Waitakere Ranges and beyond, in a transaction that involved no senior rangatira of Te Kawerau a Maki. When it was already too late, and many Europeans had settled on the land, the Crown recognised this and concluded a separate Hikurangi purchase agreement with Te Kawerau a Maki in December 1856.⁹

The headland, Tokoroa, was granted by the Crown to a Mr Greenwood in 1854.

A “road” following ancient tracks was formed from Blockhouse Bay through to Titirangi around 1850. This road also ran down the spur of South Titirangi to the landing at Little Muddy Bay and was the beginning of South Titirangi Road.¹⁰

In 1870 a schoolhouse was built at the northern end of Lot 53 Titirangi District, on South Titirangi Road. The place functioned as a school, a social hall and as an informal church. South Titirangi Road was colloquially known as School Road. The school burnt down in 1930 and was not rebuilt.¹¹

During the early period of European settlement of West Auckland, forestry was the primary industry for the area. Timber exports from the Waitakere Ranges began in 1836¹².

Mixed farms were established on the land cleared by bush felling. Few farms survived the difficult years of the First World War; farm labour was scarce and untended farms quickly reverted to bush.¹³ As farming declined, Aucklanders discovered a new interest in the scenic beauty of the Waitakere Ranges.

⁸ p18ibid

⁹ Waitakere City Council District Plan: Human Heritage 2.1.3, p36

¹⁰ p17 Titirangi Fringe of Heaven, Marc Bonny pub. West Auckland Historical Society, 2011

¹¹ p46-49 ibid.

¹² Auckland Regional Council, Regional Parks Winter News: Centennial Memorial Park Golden Jubilee Edition 1940-1990, p.5 and Janice R Drain, Changing Man-Environment Relationships in the Titirangi Area, unpublished research essay, University of Auckland, 1990, p.88

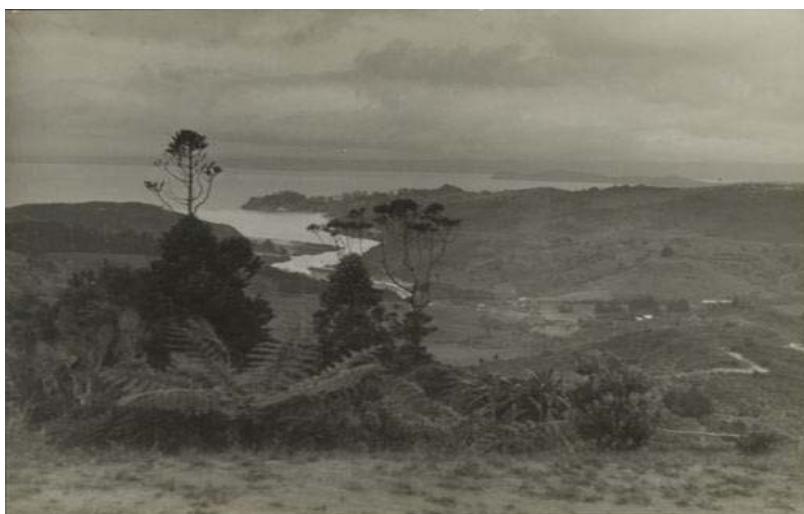
¹³ Ibid., p.91.



*View of bush scene at Titirangi showing a large cleared area with a landscape of tree debris. Photograph: Roche, Lieutenant Colonel, 1869
Image ID JTD-10F-01218 J. T. Diamond Collection.*



*Early bush clad view over The Manukau Harbour with Little Muddy Creek.
Photograph: <http://hockensnapshop.ac.nz/nodes/view/1395>*



*Little Muddy creek from Mt Atkinson. c. 1921
Photograph: Una Garlick DU436.1176 Auckland War Memorial Museum*

In 1894 Algernon Thomas, Professor of Biology and Geology at the Auckland University College persuaded the Auckland City Council that 3,500 acres close to the Nihotupu River should be set aside as a forest reserve. This was the beginning of the Waitakere Scenic Reserve. ¹⁴

Using the impending Auckland Exhibition of 1913-14 as an impetus, the Mayor of Auckland City, Sir C.J. Parr, promoted the idea of a three mile “scenic drive” from Titirangi as a means of opening the public parkland to the people of Auckland. It was opened in 1913.¹⁵ Exhibition Drive, as it was called, forms the first section of the roadway that became Scenic Drive.

During the early years of the twentieth century few tourists had made their way into the hills beyond Titirangi. The roads into the ranges remained poor until the 1930s when the extension of the Scenic Drive provided the first all-weather road through the ranges.¹⁶

From early in the 20th Century a series of five large dams were constructed in the Waitakere Ranges to serve Auckland’s water supply. These created the reservoirs, and associated tramways, piping, tunnels, filter stations, and other structures were also built in order to facilitate access to the water catchment and create a gravitational water supply into Auckland.

These projects had an influence on the Titirangi area over a long period, bringing people and activity into the area over many decades as four of the dams are geographically close to Titirangi.

The Upper Nihotupu Dam was begun in 1914 and completed in 1923. The materials for this project were barged in to Big Muddy Creek, where a work camp was established, then carried by tramway into the hills to the dam site on the Nihotupu Stream. The Upper Huia dam was completed in 1929, the lower Nihotupu dam in 1948 and the last dam at Lower Huia in 1971¹⁷

After the First World War several of the properties around Titirangi were subdivided. This included a block of land on South Titirangi Road (then known as School Road). It was subdivided in the 1920’s into two acre lots and advertised for auction:

‘MAGNIFICENT SITES, with unexcelled panorama of THE MANUKAU HARBOUR, THE CITY, THE WAITEMATA AND THE HAURAKI GULF...

Fern and Forest-clad Hills with deep water frontage to Manukau Harbour...

SUMMER HOMES in the Kauri Forest...

*MAGNIFICENT FISHING, BOATING and BATHING*¹⁸

¹⁴ p.169 Decently and in Order, the Centennial History of the Auckland City Council, G.W.A. Bush, 1971, pub. Auckland city Council.

¹⁵ p.169 Decently and in Order, the Centennial History of the Auckland City Council, G.W.A. Bush, 1971, pub. Auckland City Council.

¹⁶ Jeanne Wade, Song of Two Waters: An Early History of Waiatarua, Auckland, 1979, p.47.

¹⁷ IPENZ Engineering Heritage Register Report New Zealand Waitakere Ranges Water Supply System John la Roche + Karen Astwood 17 August 2011

¹⁸Titirangi sections to be sold at auction, Auckland Public Library, Special Collections, NZ Maps 3725.

HOTEL TITIRANGI

IDEAL MOUNTAIN GUEST HOUSE 700 FEET ABOVE SEA LEVEL

Amidst glorious native bush—near golf links and bathing beaches

Just 20 minutes from City on concrete road.

Glorious lounges command magnificent panoramic views

HOT and COLD WATER IN ALL BEDROOMS

Rooms with private bathrooms available

Billiards, Ping Pong Rooms, and Tennis Courts

Ring 14-737, Hotel Titirangi Tariff Moderate

Recently erected,
HOTEL TITIRANGI anticipates
the most exacting demands of
Overseas Tourists



A View of the Dining Room



A View from Hotel Roof Garden.

*Weekly News, Christmas 1936. Advertisement for Hotel Titirangi
Photo: JTD-10A-01675 J. T. Diamond Collection*

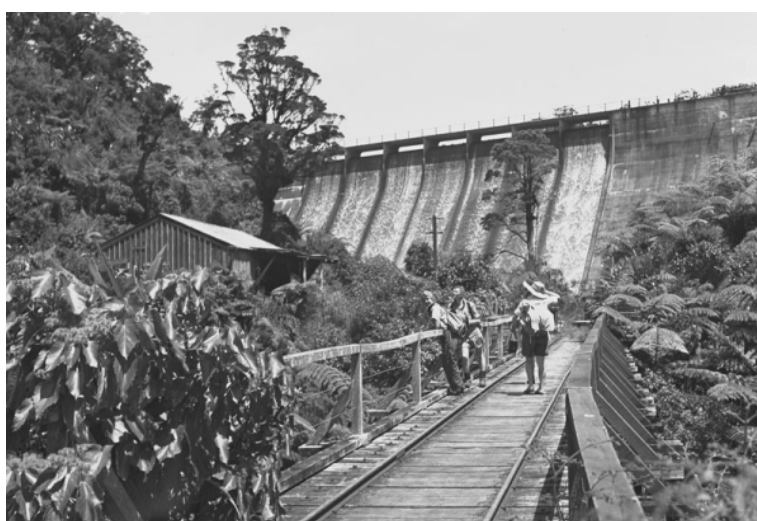


*Trampers on Scenic Drive near Titirangi, 1941
Photo: Hooker, Isabel, JTD-10J-05128 J. T. Diamond Collection*

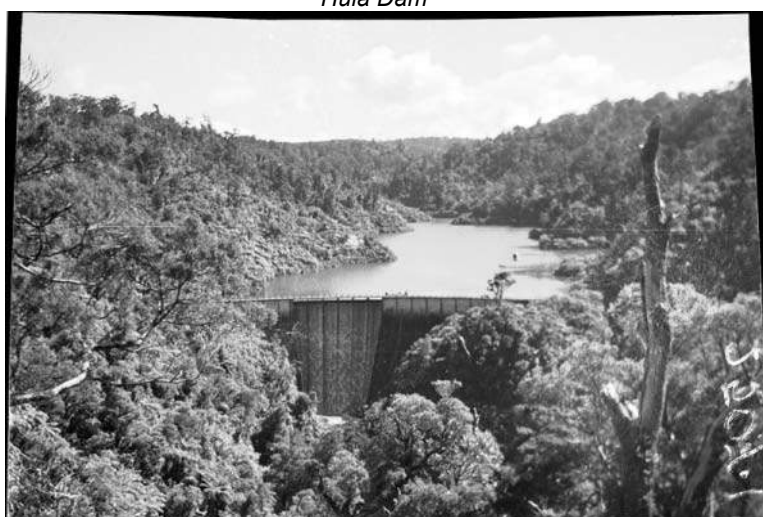
In 1919 nearby land had been subdivided into 70 one acre lots. This was part of the 300 acre Atkinson Estate that was subdivided and sold during the early twentieth century. During this period Titirangi, and the Waitakeres beyond, were promoted as a playground for Aucklanders. The Titirangi Hotel opened in 1930 adding to the holiday feel of the area.¹⁹ However, the Titirangi subdivisions were slow to sell.

Titirangi had grown with the influx of population occasioned by the subdivisions following the First World War. However, improvements to roads and services were slow to come. As late as 1944 there were only four and a half miles of sealed roads in Titirangi and virtually no footpaths.²⁰ This situation improved over the years and travel to and from the city became much easier. The Titirangi of the 1950s earned the description:

*'a sprinkling of raffish cottages, the hideaway homes of society's casualties and the weekend baches of city dwellers.'*²¹



*Huia Dam*²²



*Nihotupu Dam and Reservoir*²³

¹⁹Carol Sinkinson, ed., *Titirangi Primary School 1872-1997*, n.d., n.p., p.7.

²⁰Drain, p.8.

²¹Dick Scott, *Fire on the Clay: The Pakeha Comes to West Auckland*, Auckland, 1979, p.194.

²² Huia Dam from tramway. Hooker, Isabel, 1915-1948(photographer) 1941, JTD-07B-03190 J. T. Diamond Collection

²³ Nihotupu Dam and Reservoir. Haycock, George(photographer) 193- , JTD-08B-02507 J. T. Diamond Collection



Maurice Shadbolt with pipe in 1966
Photo: Marti Friedlander, Auckland Art Gallery Toi O Tamaki

Brief Biography of Maurice Shadbolt

Shadbolt, Maurice (1932–2004), was a writer and playwright. He was born in Auckland and educated at Te Kuiti High School, Avondale College and Auckland University College.

He worked as a journalist for various New Zealand newspapers and as a scriptwriter and director of documentary films for the New Zealand National Film Unit until 1957, when he left for Europe. This period of his life is described in his book *One of Ben's: A New Zealand Medley* (1993).

Before he returned in 1960 he published his first book, a collection of stories grandly titled *The New Zealanders* (1959). Although the book brought Shadbolt immediate recognition in Britain, where it was highly praised by such influential reviewers as Alan Sillitoe and Muriel Spark, in New Zealand the critical response was predominantly, and probably unfairly, negative. The eleven stories chronicled New Zealand's social history during the first half of the twentieth century, introducing themes which remained important throughout Shadbolt's oeuvre.

Maurice Shadbolt has an impressive body of work which also includes successful non-fiction work such as the *Shell Guide to New Zealand* (1968). In a writing career that spanned five decades he won fellowships and many major literary prizes, some on more than one occasion: the Landfall Prose Award in 1957, the Scholarship in Letters in 1959, 1970 and 1982, the Katherine Mansfield Memorial Award in 1963, 1967 and 1995, the Burns Fellowship in 1963, the Katherine Mansfield Memorial Fellowship in 1998, the James Wattie Award in 1978, 1981 and 1987, and the New Zealand Book Award in 1981. In 1989 he was made CBE. Above all, however, Shadbolt should be recognised for his storytelling talent. That almost all his books remain in print is testament to his enduring popularity with a wide reading public.²⁴

Shadbolt suffered from Alzheimer's disease from April 1997 until his death in 2004 at Taumarunui Hospital. He is survived by five children: Sean, Brendan, Tui and Daniel from his first marriage to journalist Gillian Heming, and Brigid from his second marriage to television presenter, Barbara Magner.²⁵

²⁴ Author entry from *The Oxford Companion to New Zealand Literature*, edited by Roger Robinson and Nelson Wattie (1998)
<http://www.bookcouncil.org.nz/writers/shadboltm.html>

²⁵ http://en.wikipedia.org/wiki/Maurice_Shadbolt



Looking down from the deck at the back of the house, over the roof of the studio and out over the bay in the early 1990s. Photograph: Shadbolt Family Archive

1.3 (ii) Cultural History of Shadbolt Residence in House at 35 Arapito Rd, Titirangi

In the opening lines of Chapter One of his memoir *From the Edge of the Sky* (1999), Maurice Shadbolt (1932-2004) remarks,

Much of my life, possibly too much, has been lived in a studio set above a serene New Zealand estuary. This hermit hideout, where I write now, is fringed with spindly mangroves, wreathed with rainforest, and always under siege from loudmouthed birds. My nearest dictionary defines an estuary as a breach in the land where local tides blend with global currents. That bears some similarity to my situation. With one foot in Oceania, the other in Europe, my life has been a miscellany of the near and the far, the native and the exotic, the insular and the cosmopolitan (11).

It is not surprising that Maurice imagines himself as a figure straddling the globe. He is probably referring, in part, to his British ancestors, described in Maurice's earlier memoir *One of Ben's*. But the metaphor also alludes to aspects of Maurice's own life. For decades, well before international travel became part of many New Zealanders lives, Maurice travelled extensively: first to Europe on the prize money from the *Landfall* prose award (1957) and then, later, to Europe, Asia and the Pacific through work for *National Geographic* and the *Reader's Digest*. As a result of writing commissions, Maurice was very likely one of the most-travelled New Zealand writers of his generation. Sean Shadbolt, Maurice's eldest son, describes the house and studio as full of souvenirs brought back by Maurice from his overseas assignments (conversation 4 April, 2013). Maurice describes himself as

All but buried under the detritus of a writer's life: pencils, pens and paper clips, manuscripts, notebooks, an extinct typewriter, reference books, a prematurely senile word processor... There is a lump of cooled lava lifted from the volcanic heart of the Icelandic island of Surtsey after it burst from the bowels of our planet in 1966... Less romantically, there is a collection of flattened bullets and grenade fragments gathered on the Gallipoli peninsula, remnants of the suicidal campaign waged there in 1915... Still meandering about my studio, and lusting after magic, I idly pick up and rub a Roman coin I found in Troy's rubble... More personally, in this mini-museum of mine, there is an impressive lump of native greenstone, pounamu or New Zealand jade. Half of it survives in its early rough form; the rest is ground smooth to a high polish. It seems to be saying something about the craft of fiction... (*From The Edge of the Sky* 14-15)



Interior of studio 1987. Photograph: Sean Shadbolt



Interior of studio 1987. Photograph: Sean Shadbolt

Yet, while the objects gathered in the house and studio frequently reflect Shadbolt's wide-ranging work-life, as Shadbolt notes above, the property is also a "hideout", a retreat from the outer world. In his life of frequent travel, from 1964 the house and writer's studio at Arapito Road in Titirangi, provided a welcome and reliable base for Shadbolt. In the 1999 memoir, Maurice describes the studio as "a sanctuary". He comments that "most of [his] dozen novels, and more than a score of stories beside, have taken form under [its] roof" (12). These works form a significant part of Maurice's total literary output and led to a substantial number of the literary prizes he was awarded, noted in 2012 by David Ling, Maurice's publisher (from the early 1990s onwards):

Maurice Shadbolt won numerous fellowships and almost every major New Zealand literary prize, a number more than once: the *Landfall* prose award 1957, the Scholarship in Letters 1959, 1970 and 1982, the Katherine Mansfield Memorial Award in 1963, 1967 and 1995, the Burns Fellowship in 1963, the Katherine Mansfield Memorial Fellowship in 1998, the James Wattie Award in 1973, 1981 and 1987, the New Zealand Book Award in 1981 and a Montana New Zealand Fiction Honour Award in 1996. In 1989 he was made CBE for his services to New Zealand Literature and in 1997 was capped Honorary Doctor of Literature at the University of Auckland.

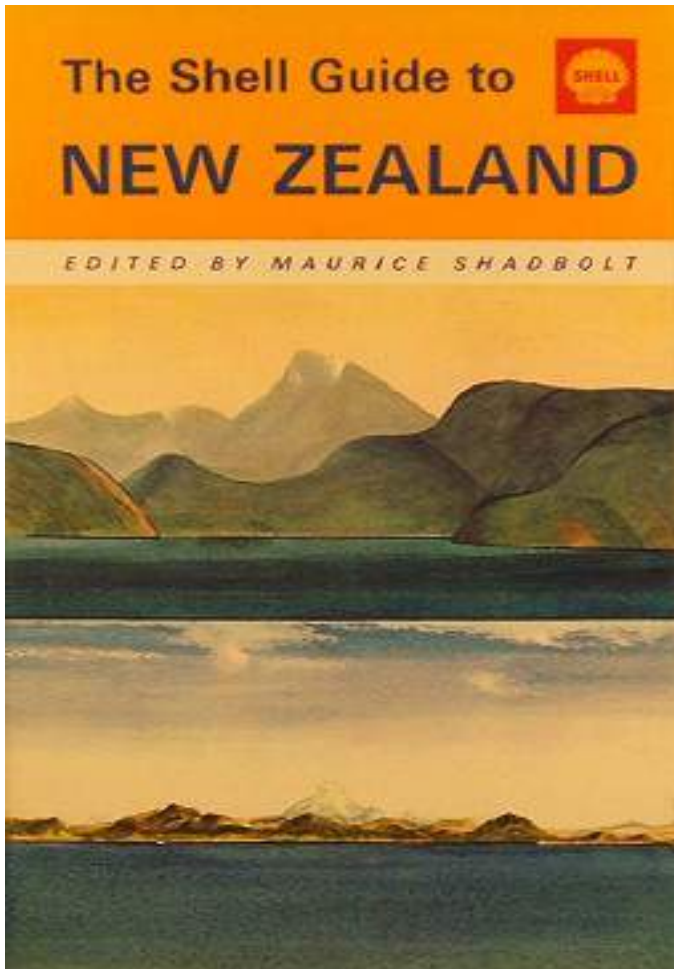
As well as professional relationships with other writers through his involvement with PEN (The New Zealand Society of Authors), Maurice formed friendships with a number of other writers and, in particular, artists. These writers and artists were regular visitors to the house at Arapito Rd. Works by artist-friends came to cover the walls of the house. Colin McCahon illustrated the dust jacket of the *Shell Guide to New Zealand*, and Michael Smither illustrated the cover for *This Summer's Dolphin* and based a large-scale exhibition on the book.

Art was incorporated into the surface of the dwelling itself when Michael Smither painted a door in the basement of the house during the time when Maurice was using the space as a studio.

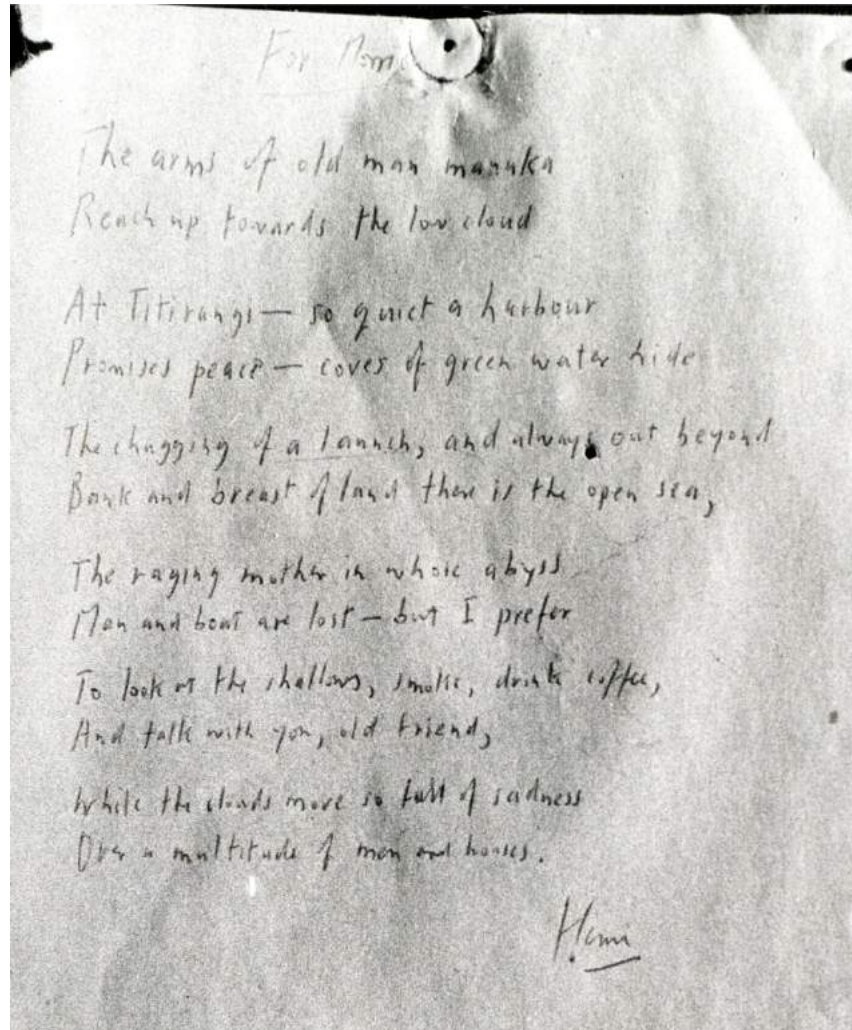
Later Colin McCahon painted a landscape on an old bar in Maurice's studio. A poem written by James K. Baxter for Maurice was pinned to the wall of the studio. In a *Kaleidoscope* interview, filmed in 1988, Maurice says of Baxter:

There are poems which he wrote for me over the years, and other poets have written – in fact I've got the making of an anthology of poems hanging on my walls. Artists – Kevin Ireland, Elizabeth Smither, Frank McKay, Jim Baxter, Fleur Adcock, there are quite a few around the place...

The use of various parts of the house as a writer's studio, and later, the building of the studio in the garden, contributed to the changing form of the house over the years. As well, a growing family needed more bedrooms, and new wives and girlfriends were significant to the evolving nature of the house



Colin McCahon illustrated the dust jacket of the Shell Guide to New Zealand (Left) and Michael Smither illustrated the cover for This Summer's Dolphin (Right)



Poem by James K. Baxter written for Maurice Shadbolt, who pinned it to the wall of the studio. Photograph: Sean Shadbolt



View from the house mid 60s. Photograph: Shadbolt Family Archive



*35 Arapito Rd mid 1960s. Photograph taken from the street.
Photograph: Shadbolt Family Archive*

1964-1969

In 1964 Maurice and his wife Gillian (née Hemming) moved to Auckland. They had spent the year before in Dunedin, Maurice having been awarded the Robert Burns Fellowship for 1963. Many of Maurice's extended family lived in West Auckland, particularly Maurice's parents and uncles (Maurice's father was one of thirteen children)²⁶. Maurice's grandfather had had a farm on Portage Rd, part of which is now Sister Rene Shadbolt Park²⁷. Drawn to West Auckland for family reasons, Maurice was also looking for somewhere affordable and quiet for writing (Sean 4/4/13). Maurice writes:

I was taken by green Titirangi: the houses sequestered among the trees, the bird-filled bushland and sunny harbour views [...]

[T]he suburb's sole land agent [...] took us down a road winding past the fern-fringed beaches and rocky inlets of the Manukau harbour; its tidal coastline. There he halted outside a modest dwelling half-hidden in fern. Though the rooms were small, there were large views. The place didn't feel cramped. There was a basement I could use as a workplace. The price was £3500. Sean and I set out on a reconnaissance, following a bush track to the water. Sean scooted adventurously ahead. When I caught up with him he was paddling along a little crescent beach overhung by red-blooming pohutukawa. "Look at this, Dad," he piped. "Look."

Bold Brendan, not to be outdone, plunged into the tide too.

The place was as good as ours from that moment (106, *From the Edge of the Sky*).

The royalties from *Gift of the Sea*, a pictorial book produced with photographer Brian Brake, provided a deposit²⁸. Maurice and Gillian bought the house in Arapito Rd and, in June 1964, moved in with their two sons Sean (four years old) and Brendon (two years old). A year later, the twins Daniel and Tui were born.

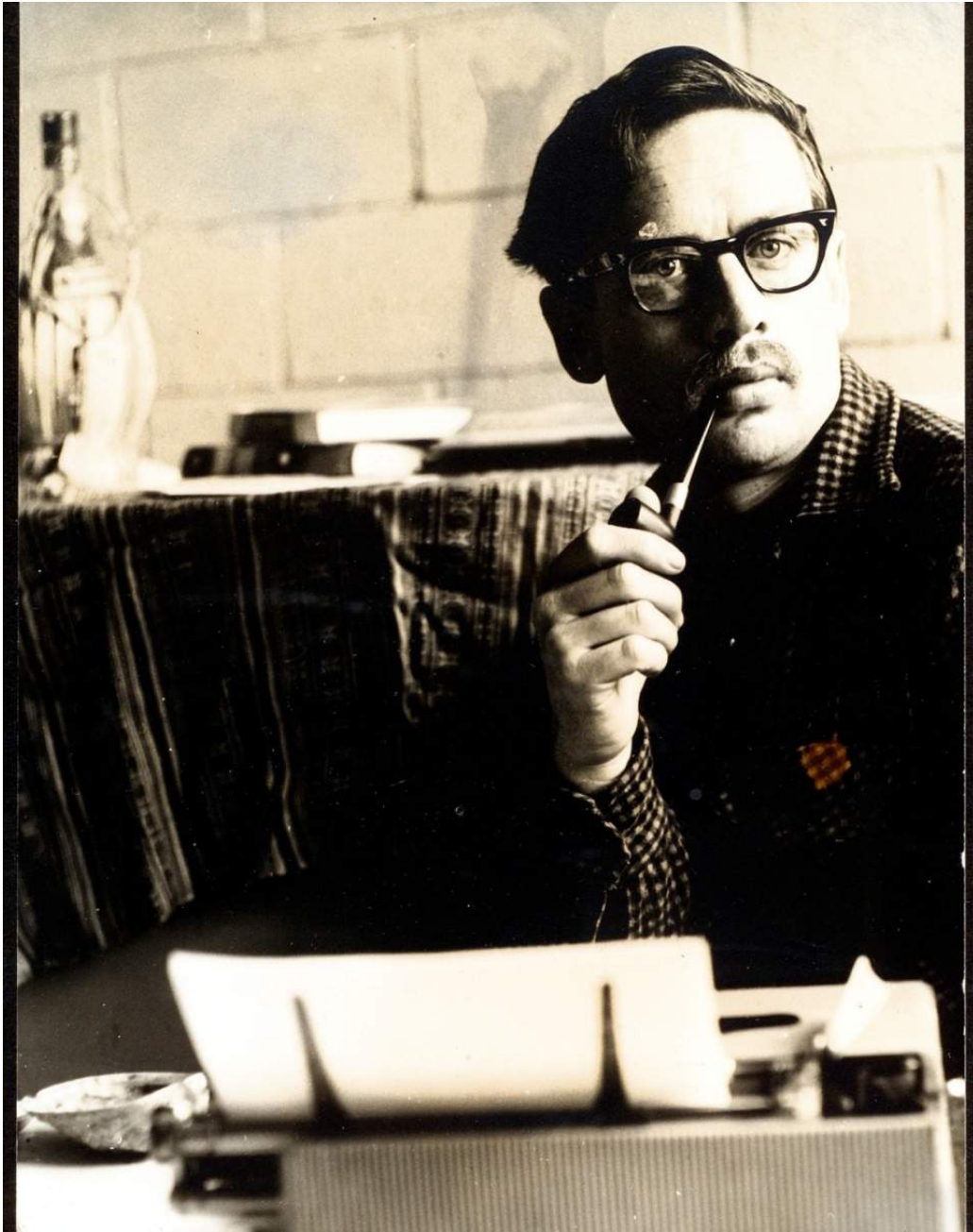
Maurice writes that there was a "cinematic" element to the turning of the key in the lock of the house at 35 Arapito Rd for the first time after buying it. At that very moment "a lady arrived from the local post office with telegraphic tidings" from his London agent congratulating him and informing him that she "would have no problem finding a publisher for *Among the Cinders*", Maurice's first novel. He observes: "My apprenticeship papers now suggested that I was no longer a composer of wistful trifles. I was now articulated to the rough and ready realm of the novelist" (*From the Edge of the Sky* 109).²⁹

²⁶ Gillian had no family in NZ. She was born in Australia and grew up in New Ireland in Papua New Guinea. With the advent of WW11 she went back to Australia with her mother and brother. Her father was captured and later killed by the Japanese (conversation with Sean Shadbolt 4/4/13).

²⁷ Sister Rene Shadbolt was Maurice's aunt (his father's sister).

²⁸ One of the first big "coffee table" books published in New Zealand. Neither art book nor tourist guide, the combination of fine photography and carefully descriptive prose drew a large amount of adverse criticism.

²⁹ Sean has heard that this novel was based on the relationship between one of his cousins and his grandfather.



*Maurice Shadbolt in his basement studio 1965/6
Photograph: Marti Friedlander*

As hoped, the basement of the house became a writing studio for Maurice. Photographs taken by Marti Friedlander of Maurice show him in this room with a pipe in his mouth (left).

Sean Shadbolt recalls that the scent of the Erinmore Flake Tobacco that Maurice smoked in his pipe filled the house and is now, for him, part of the atmosphere of the house. The background of the photographs shows the concrete block walls of the basement, and the floor was concrete.

The previous owners had used the house as a fishing cottage and the basement was a bar and a “kind of club-room” (Sean). A curved timber bar had been left in the space and in 1966 Colin McCahon painted a “superb panorama of ninety mile beach” on it as a surprise arranged for Maurice by Gillian (*Open Home* 91/2). The bar was moved down to the garden studio that was later built, and eventually was sold to Te Papa Museum in Wellington.

In 1968/9 Michael Smither painted an image on the inside of the door to the basement studio as a gift to Maurice. (This door was removed for renovations in the late 1980s, and stored).

Gillian remembers that Maurice appreciated the relative isolation of the basement space, in which he could work without interruption from the family and the telephone. Though it was cold, he had a heater and it was considered, as she says, “his sacred place” (conversation 29/05/13). Upstairs, more space was needed for bedrooms for the children. When the family first moved into the house the alcove off the end of the kitchen had a door and Sean and Brendan shared the space as a bedroom

In 1966 Maurice and Gillian capitalized the family benefit in order to build a room over the garage. Initially that new space was divided into two rooms, so that Maurice could use one as a studio, but he didn't settle there and returned to writing in the basement (Sean 4/4/13). In 1967 a collection of three novellas titled *The Presence of Music*, was published. David Ling observes that “the publication of this volume marked the author's almost complete farewell to the short story; thereafter he was to concentrate largely on the novel” (2004). *This Summer's Dolphin*, Maurice's second novel, was published in 1969.



*Michael Smither painting the door of Shadbolt's basement studio 1968/8
Photograph: Shadbolt Family Archive*



*The bar painted by Colin McCahon in place in the garden studio.
Photograph: Shadbolt Family Archive*



*Maurice and Brendan on the beach at the bottom of the garden.
Photograph: Marti Friedlander*



*Sean and Brendon on the front steps of the house, mid 1960s.
Photograph: Shadbolt Family Archive*

Around family life, Gillian worked at *Truth* as a part-time writer, and on an afternoon chat show for TVNZ. Maurice was away a lot, working for *National Geographic* and *Reader's Digest*. The work for *National Geographic*, in particular, was prestigious as well as well-paid. It was through working for this magazine that Maurice first met Brian Brake. He also wrote the *Shell Guide to New Zealand*, which involved time away travelling through New Zealand (accompanied by the children during the school holidays). But when he was home, he participated in the local community, picking Sean and Brendan up from school, and coaching Sean's rugby league team. Sean remembers that Maurice knew a number of the other parents or administrators of the sport from his childhood.

Gillian's memories of the house are that though she found the house isolated, "too far from town" and it "didn't get the morning sun", it "did have the beach", which made up for any negative aspects to living at the property (29/05/13). The family made the most of having the sea at the bottom of the garden. Maurice recalled Sean running down to the sandy beach that existed then, on the day that they first saw the house, and this beach and the bay beyond became a significant part of life in Arapito Rd. Sean remembers that, before Pacific oysters invaded the bay in the 1980s, he and his brother would run all around the bay in bare feet, and at low tide would run over the mudflats to Laingholm to buy icecreams.

Sean remembers that a local couple fished the bay commercially, with set nets and registered fishing boats. They sold fresh fish and eggs door to door. He says that, as well, up until the late 1990s, Maurice would go down to the beach beneath the garden most days to fish with a set net. He "really enjoyed fishing down there". Every morning he would go down to see what he had caught. He also had a "secret stash of scallops out by the Laingholm headland" which he would go out to regularly. A neighbour, Tony Atwell, was a good fisherman and had a boat and "knew all the best places to fish in the harbour" (Sean). Maurice and Tony would go out in the boat and come back with "sugarbags full of fish".

Tony Atwell later features, under another name, in Maurice's novel *A Touch of Clay* (1974). He was a Justice of the Peace and had been in the Royal Flying Corps in WW1. In the 1960s, a number of the residents of Arapito Rd were war veterans. Sean recalls Mr Orchard "up on the hill, and the couple who lived beside them", and Bill Strid who helped build the room over the garage.

As well as enjoying the lifestyle offered by the house by the sea, Maurice also made a point of regularly attending literary functions and book launches "in town". He made regular trips into the city to keep in touch with friends such as Kevin Ireland, Pat Hanly and Don Binney (Sean). Parties in the house were well-attended. Neighbours in Arapito Rd were always invited, and friends from town frequently car-pooled to get out to Titirangi and back.

In 1968 Maurice moved out of the house and, helped by potter Jeff Scholes, moved into a commune "twenty miles into the forested Waitakere Ranges". As Maurice put it, "Those months, marooned among potters, seeded [his] novel *A Touch of Clay*" (*From the Edge of the Sky* 157-8), but before 1968 was over he had moved into a flat with a girlfriend, Beverly. The next year he moved back into the house in Arapito Rd but not with Gillian.



*Barbara Wagner with Brigid in the front garden.
Photograph: Shadbolt Family Archive*



*Maurice on the beach at the bottom of the garden, early 1970s.
Photograph: Shadbolt Family Archive*

1970- 1977

In 1969 Gillian moved out of the house. At first, the children stayed in the house with Maurice, though over the next few years they all spent some time living with Gillian in Wellington. Barbara Magner moved into the house with Maurice in 1970 and in 1971 they married and their daughter Brigid was born.

In 1971 Maurice's third novel, *An Ear of the Dragon*, set in wartime Italy, was published, and in July he joined the *Tamure*, part of the fleet sailing to Mururoa in protest against French nuclear testing in the Pacific. Back in Titirangi a new studio was built on the slope between the house and the sea. Sean recalls that Maurice particularly wanted a place to write that was away from the noise of family life. The lining (which is still in situ) was specially chosen to give the studio greater audio privacy (Sean 4/4/13). This wall lining became covered with book covers, art, works on paper, and other memorabilia.

As Sean says, "he had stuff pinned all over it" (4/4/13). All the book covers, including those of translations, were pinned up around the top. In a TV interview Maurice says he has "lost count" but estimates that there are 30-40 covers on the wall (*Open Home* 92/3).

Construction of the path down to the studio became an after-school part time job for Sean and Brendan, as they were expected to carry buckets of builders mix down the slope for Maurice to mix into the concrete for the steps. Sean recalls that this made homework seem a very attractive alternative (4/4/13). At the time, the slope between the house and the studio was mainly covered with pongas.

A constant stream of articles and essays into local and international magazines and journals ensured that Maurice was a well-known literary figure and a local personality. Maurice was asked to judge the Feltex TV awards, and a TVNZ documentary was made about him in 1972.

In 1972 a long novel on which Maurice had been working for a number of years, *Strangers and Journeys*, was published. This novel is widely considered Maurice's "most important and powerful work" (David Ling 2004). Two short novels drew on Maurice's experiences during the early 70s: *A Touch of Clay* (1974) and *Danger Zone* (1975). *The New Zealand Herald* announced "Anyone wanting to know how New Zealanders thought, spoke and felt in the 1970s will turn to Mr Shadbolt's *A Touch of Clay*. Here is the age crystallised, analysed and preserved for all time". *Danger Zone*, "a tense and economically written account of a strange odyssey" (London *Daily Telegraph*), is inspired by Maurice's voyage to Mururoa. After his marriage to Barbara Magner ended in 1973, Maurice was offered work in Europe by *Reader's Digest* and left NZ for London in 1975.



*Fleur Adcock on the front step with the garage, and bedroom over, behind her
1976/7 Photograph: Shadbolt Family Archive*



*Sean in the living room, kitchen visible through the servery, 1971
Photograph: Shadbolt Family Archive*

1977- 1989

In 1977 Maurice returned from England with actress, Bridget Armstrong, and in 1978 they got married, holding their wedding on the property in Arapito St.

The marriage lasted till 1989. Bridget was an actor, and the pair had a very busy, mobile lifestyle. Bridget had two children who lived in England and visited at times. Bridget's parents moved to Auckland from Nelson to be closer to her in 1986/7. In 1988/9 Bridget paid for the basement of the house to be extended and relined to form a flat for Bridget's parents to stay in. They only stayed there briefly, and then bought a house "up the road". Brigid Shadbolt, Maurice's daughter, lived in the basement flat in 1991/2 while she was at university, and later, Sean Shadbolt and his partner lived there for a year or two.

Brigid recalls that living in the downstairs flat allowed her to live separately from the family upstairs, but still eat with them. Remembering those meals, Brigid says that, as a young woman studying literature at university, she was "always challenging [Maurice]" (conversation 4/7/13).

In 1988/9 the garden studio was extended. A photograph taken inside the studio in 1984 shows Maurice at work on a typewriter, and one taken in 1986 shows a very early Macintosh computer.

Maurice was an early adopter of computer technology, buying first an Amstrad, then the Macintosh. From the typewriter days, a selection of stories from the 1960s, *Figures in Light* was published in 1979. Then in 1980 *The Lovelock Version* was published and won New Zealand book of the year twice, taking both the country's major literary prizes. In 1967 Maurice had met the infamous repeat escaper George Wilder, and through a growing friendship with him had become a member of the Writers in Prison scheme. Now, Maurice "wickedly gave [Wilder] a cameo role" in *The Lovelock Version (From the Edge of the Sky 173)*.

Between novels Maurice explored New Zealand war history, in particular the Gallipoli campaign, to write the play, *Once on Chanuk Bair* (1982), and then a series of short narratives based on veterans' memories, *Voices of Gallipoli* (1988). Maurice's "most applauded novel", *Season of the Jew* was published in 1987 (David Ling). The first of his "New Zealand Wars" trilogy, *Season of the Jew* won the Wattie New Zealand Book of the Year award for 1988.



Maurice at his desk in the studio.
Photograph: Shadbolt Family Archive



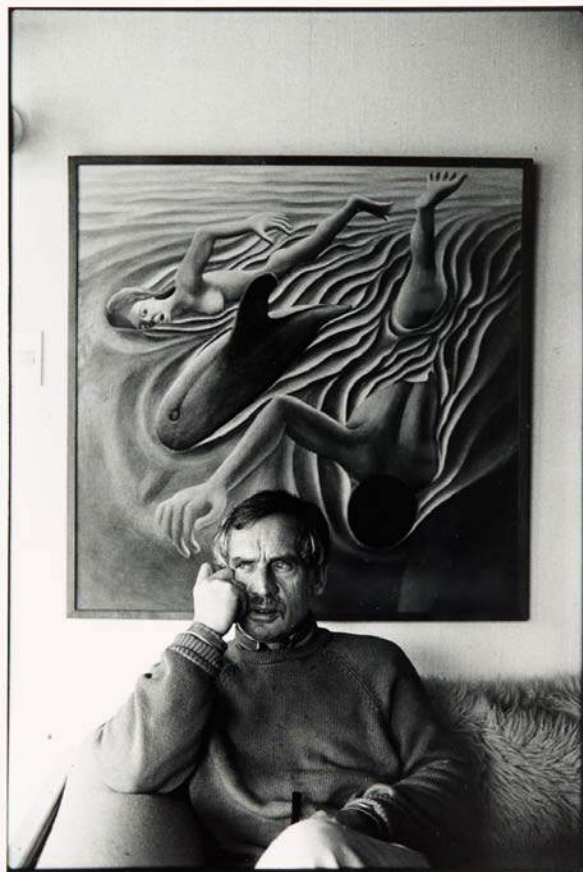
*Maurice and Bridget's wedding in the front garden of 35 Arapito Rd.
Photograph: Shadbolt Family Archive*



*Family group in the front garden after the funeral for Maurice's mother February 1989.
From left to right: Peter Shadbolt, Ben Shadbolt, Claire Shadbolt, Barbara Shadbolt,
Maurice Shadbolt, Brendon Shadbolt, Tim Shadbolt, Mrs Armstrong, Tui Shadbbolt,
Bridget Armstrong, Brigid Magner, Sean Shadbolt, Kerrin, Shadbolt, Daniel Shadbolt.
Photograph: Shadbolt Family Archive*



Maurice in the front doorway, late 80s Photograph: Robert Cross



Maurice in the living room late 80s Photograph: Robert Cross

1989- 1996

Elspeth Sandys moved into the house with Maurice in 1989 and married him in 1993. The writing of the memoir, *One Of Ben's* (1993) kindled Maurice's interest in his family ties to Duveauchelles Bay in Akaroa, and the wedding took place there in the church dedicated to his great aunt Julia. The reception took place in the Travellers Rest Hotel built by Maurice's great grandfather.

An established writer, a playwright, novelist and poet, Elspeth needed a room to write in while living at Arapito Rd. She recalls trying out the room above the garage, and the alcove off the living room as a writing studio but found both spaces got too hot during the day. Maurice offered her space in his garden studio, and they worked there together for a year or so. Elspeth had a desk near the door, with Maurice working at his desk in the extension to the rear. Elspeth recalls this as a successful and companionable accommodation, saying "I loved living with another writer. We had very compatible daily rhythms" (28/05/13). The mornings were dedicated to writing, and the afternoons spent reading, and fishing, and thinking. In this happy time together, they would read to each other (Elspeth remembers that they both loved reading VS Naipaul's *The Enigma of Arrival* out loud for its language of exile and "outsiderness"). Elspeth read Maurice's manuscripts over this period (particularly the manuscripts of the second and third novels in the New Zealand Wars trilogy, *Monday's Warriors* (1990) and *The House of Strife* (1993)), offering corrections and editing advice. Both writers took their writing and thinking time seriously.

Eventually, though, Maurice's fierce pipe-smoking habit drove Elspeth out of the studio. Brigid, Maurice's daughter with Barbara Magner had recently shifted out after living for two years in the basement flat under the house, and Elspeth decided to use the basement as a writing space. Elspeth's novel *River Lines* (long listed for the Orange Prize) was written in these years and Maurice gave each of the children a copy for Christmas (Elspeth 28/05/13). The novel was dedicated to Maurice: "someone who talked writing".

Elspeth recalls that while she was living in Arapito Rd, Janet Frame asked if she could visit them. This was arranged, and Janet arrived with a basket of scones, made by her, for afternoon tea. Though they were delicious, there were too many to eat immediately. The next day, Elspeth and Liz Calder (Elspeth's London publisher who happened to be visiting) decided that though they were a day old, having been made by Janet Frame these scones were too precious to throw away. With great, though impromptu, ceremony, ("Here lie Janet Frame's scones") the scones were buried in the garden towards the street, and a white cross erected to mark the site of the ceremony.

Elspeth considered her time living in the house with Maurice as temporary, hoping to find a house for them both closer to town. She recalls that Maurice agreed to this before she moved in, but asked her to stay with him in the house while it was made ready for sale. Over two years Elspeth spent time repainting the house and clearing and replanting the garden. An appearance on TVNZ's *Open Home* with Susan Wood in 1992 was agreed to as a marketing ploy though, in the interview with Wood, Maurice emphasises how much he loves living in the house. In the end, Maurice made it clear that he wasn't going to leave the house.



*Maurice in the kitchen, early 90s
Photograph: Shadbolt Family Archive*



*Elspeth in her basement studio. Screen shot from Open Home 1992
Shadbolt Family Archive*

Though the situation was complicated by Maurice's ongoing relationships with other women, and his emerging dementia, Elspeth considers that the house broke up the marriage (which ended in 1996).

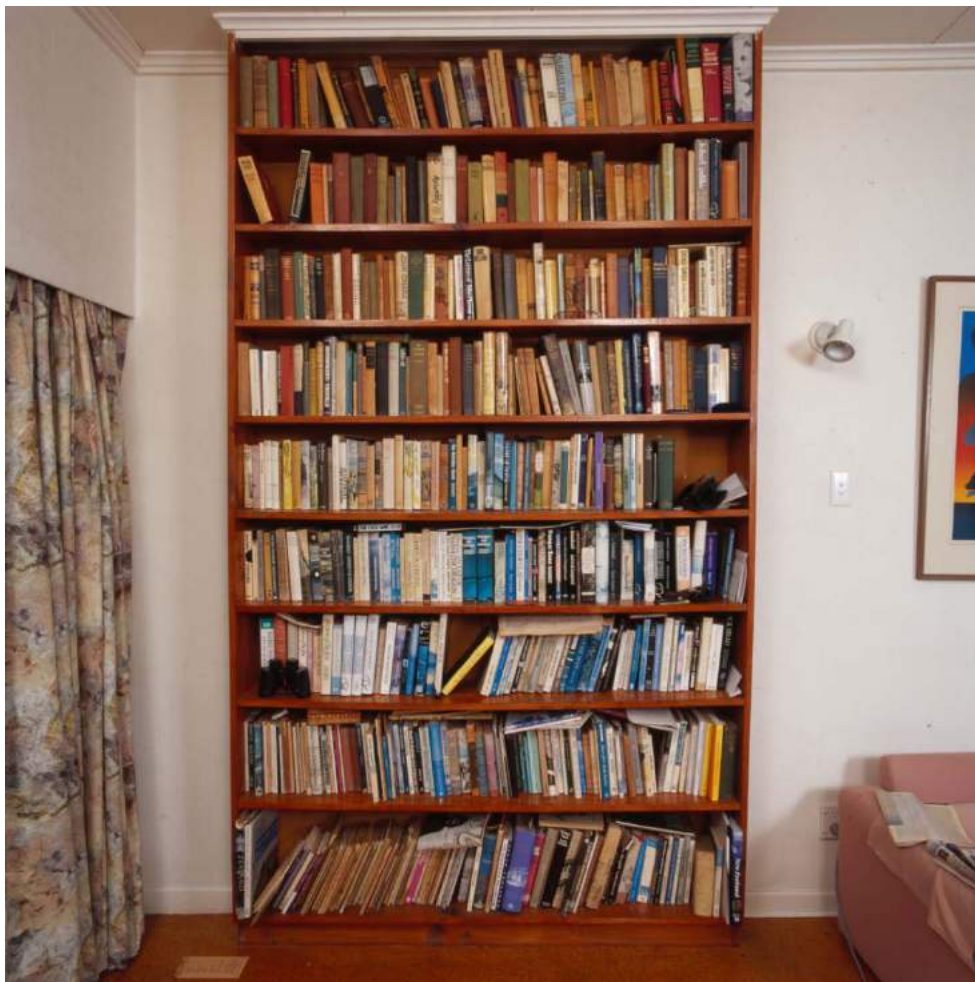
The house at 35 Arapito Rd was the only house owned by Maurice over his lifetime. In conversation with Elspeth, Maurice recalled that in his childhood the family moved house more than thirty times. Now Elspeth thinks that all the moves in his earlier life affected Maurice's ability to move from this house which had been so significant in his adult life. But the house offered more than stability. Maurice loved the lifestyle offered by the location, and he especially enjoyed having the bay at the bottom of the garden. Maurice fished and gathered shell-fish nearly everyday. "The house and New Zealand were his two loves. Maurice was very patriotic, and thought he was living a 'New Zealand life' in the house. He saw the house as a microcosm of New Zealand" (Elspeth 28/05/13). Brigid Magner feels that "there is no way Maurice would have left [the house]; even though there was "so much conflict and marital disharmony" experienced in the house, it was "the place he loved the best" (conversation 4/7/13).

1996- 2004

In 1996 Barbara Magner, Maurice's second wife, moved back into the house. In 1997 Maurice won the Katherine Mansfield Fellowship, and the couple moved to Menton for six months. In 1996 Maurice had announced, during a TV interview, that he was in the early stages of dementia. In France he worked on his second volume of memoirs, *From The Edge of the Sky*, but it was clear that Maurice's dementia was developing and Maurice was having difficulty with the process of writing. Back in New Zealand Maurice was still collecting shellfish, going to the gym, and driving, but was unable to get beyond a few pages of the next piece of writing (planned to be a novel based on the life of Te Rauparaha). Barbara was also unwell and moved out of the house. In June 2000 Maurice moved to a rest home in Taumaranui, to be near his son Daniel. Sean moved in to the house. Maurice died in 2004.



Bookshelf in the bedroom over the garage 2004. Photograph: Sean Shadbolt



Bookshelf in the lounge 2004. Photograph: Sean Shadbolt



Bookshelf in the dining room 2004. Photograph: Sean Shadbolt



*David Steenson, Maurice Gee, Marilyn Duckworth & Maurice Shadbolt –
Going West Festival steam train trip. Photograph: Gil Hanly*



*Anne Andrews, Maurice Shadbolt & Marilyn Duckworth –
Going West Festival steam train trip. Photograph: Gil Hanly*

Subsequent History – After Shadbolt

The Waitakere City Council purchased the Shadbolt House two years after Shadbolt's death in September 2006 after reaching an agreement with the late author's family. At the time, the Waitakere Council planned to establish a trust that would take over the day to day running of the property and which might eventually reimburse the council for part of the purchase price. There were also plans for the established trust to fund writer's fellowships.³⁰

Waitakere Mayor Bob Harvey was instrumental in the council obtaining the Shadbolt property. He had known Maurice personally for more than 40 years. In September 2004, he recommended that the council agree to him continuing to pursue obtaining Maurice Shadbolt's Titirangi home so that it could be preserved as a residence for promising writers:

"I think it is quite feasible the Council could raise the money through various trusts and grants. The house and shed where Maurice did his writing overlook the Little Muddy Creek and are in very good condition. A writer could move in and start work on the next great kiwi novel straight away. All the place needs is a vacuum."³¹

The council changed its initial plans when, in 2007 John Cranna of the AUT approached Waitakere City with a proposal for a joint venture between the AUT and Waitakere City to use the Shadbolt house as a "Centre for Creative Writing". Burgess + Treep Architects were engaged to develop the proposal for the AUT. A Resource Consent was required for the proposal as the activity, a writers' centre for up to 10 writers, was a change of use. Brian Putt of Metro Planning was engaged to write the planning report for the proposal. The proposal was submitted for Resource Consent in October 2007.

The proposal was to use the house as "an administrative, tuition and seminar centre in support of the graduate modern writing course". The local community did not respond positively to the concept, mainly out of concern over possible traffic volumes and parking. The AUT could not proceed with certainty, as they were planning to commence the creative writing course in 2008. As a consequence the application was withdrawn in December 2007.

Following the withdrawal of the AUT proposal, the house was let as a residence by the Waitakere Council.

Mayor Bob Harvey announced that the council would return to the original plan to turn it in to a writer's residence.

"That's what we bought it for...It's got to be used as a writer's residence and I will fight for that to happen." he told the Western Leader in September 2010. The house had been rented out since 2007, which the mayor saw as a disgrace.

At the end of 2011 the lease was terminated by Auckland Council.³² The house remained vacant for a number of months.

³⁰ Shadbolt House Eyed by Masters. Article in the Western Leader 15 08 2007

³¹ Waitakere City Council – Repost of the mayor. Supplement to the agenda for a meeting of the council on Wednesday 24 November 2004.

³² p.com. Naomi McCleary, 1 May 2013.

The Going West Charitable Trust

The Going West Charitable Trust has grown out of the Going West Books and Writers Festival, an annual literary festival founded by Murray Gray in 1996 to promote and celebrate literary arts and culture in West Auckland.³³

The Trust was established in 2006 in order to “support the Literary Arts in Waitakere” and to support the Going West Books and Writers Festival. The Trust has also partnered with Waitakere Council in the publication of the book *West: the History of Waitakere*.³⁴ There are seven board members of the Trust; Serie Barford, Rose Yukich, Andrew Jull, Murray Gray, Mick Sinclair, Bruce Bryant and Nicola Strawbridge.

The Going West Charitable Trust has set up a development group for the Shadbolt House project. The members of the development group are; Maurice Shadbolt’s publisher David Ling and Sean Shadbolt assisted by arts consultant Naomi McCleary whom the Trust has engaged to undertake the work needed to establish the residency.³⁵

The Shadbolt House was on the Waitakere City Council Agenda for the Council meeting held on 29th September 2010. The minutes note that Council agreed to transfer ownership of the Shadbolt House to the Going West Trust for development as a writer’s residence. This was on condition of a Memorandum of Encumbrance that set out a number of special conditions for the Trust that were to be agreed before transfer of the property. Council also agreed to provide \$50,000 towards the project, if that money could be found from 2010/2011 surplus. The transfer was supported by Council but it was required that the final process had to be confirmed by the Auckland Transition Agency.³⁶

It was recommended that the memorandum of encumbrance should include:

Shadbolt House being restored in accordance with conservation advice;

The land and buildings not being leased sold or mortgaged without the approval of the council;

Requiring the GWCT to fully insure buildings on the land;

Requiring that the interior and exterior of all buildings are maintained by GWCT;

If the GWCT breach the memorandum of encumbrance and the conditions are therefore not met, the land and buildings should be transferred back to the Auckland Council;

Requiring the GWCT to employ a professional fundraiser for the Shadbolt House project;

Development of a business plan for implementing a writer’s residency;

A letter drop and consultation with the immediate neighbours on the Shadbolt House proposal;

Regular liaison with appropriate Council officers to facilitate processing any required building and resource consents and;

³³ Eventfinder.co.nz/news/2012/07/the-going-west-book/and-writers festival

³⁴ Shadbolt House Writers Residency Project, Report for the Waitakere Ranges Local Board, Auckland Council. 17 May 2013.

³⁵ *ibid*

³⁶ Council Agenda, Waitakere City Council , Item Shadbolt House Report, 29 September 2010, Officers Report Alina Wimmer, Principal Advisor, Heritage

Providing opportunities for the Council to profile its support for the creative sector as part of a public private partnership³⁷

At that time the Going West Charitable Trust had begun discussions with other organisations that support writer's residences, in particular with the Frank Sargeson Trust and with the Michael King Writers Centre, in order to work together to create a collaborative approach to writer's residences in Auckland.

The intentions and hopes of the Trust are well summed up by Bob Harvey: "It's really about the future... it's about writers we don't even know [yet] who will take up [the] residency, it's about the 21st century, and it's about honoring Shadbolt's work" (Sir Bob Harvey (20/04/13).

The Going West Charitable Trust remains in discussion with the new Auckland Council. The 2013 report to the Local Board states that "the Going West Trust is waiting on a resolution of the MoE issue and the transfer of title to the trust"

The property is currently rented out by Auckland Properties Ltd (CCO). Some work has been carried out during the time the Council has owned the property.

A program of repair and maintenance work has been carried out at the house in 2012 carrying through into 2013.

- The driveway transition at the intersection with the footpath has been reformed to create a smoother transition to the street.
- The northern deck was reconstructed.
- The steps down from the lounge room deck/terrace were removed as these were rotten.
- The balustrade of this deck/terrace was removed and a temporary solid balustrade erected.
- The exterior wall surfaces and joinery have been repaired and painted.
- Vegetation has been removed from around the house, including the grape vine that was trained across the northern frontage of the house.
- The bathroom has been upgraded with all new fittings and fixtures.
- The kitchen bench unit has been replaced and a new stove and extractor fitted.
- Safety glass has been fitted into the picture window in the lounge.
- A door has been fitted to the doorway at the entrance to the bedroom over the garage.³⁸

³⁷ *ibid*

³⁸ p.com. Louise Zaniri, Auckland Council, 1 May 2013.

1.3 (iii) PROPERTY CHRONOLOGY

Abbreviations

Shadbolt	Personal communication with Sean Shadbolt
Cook	Personal communication with Nigel Cook
LINZ	Land Information New Zealand
B&A	Heritage Assessment by Barnes & Associates Ltd.

DATE	EVENT	SOURCE
1921	A subdivision shown in Deposited Plan 15824 created 38 lots in Titirangi, close to the Manukau Harbour.	B&A
1933	Lot 4, between View Rd and the Waikomiti River, was transferred to James Sinclair Herring of Auckland. Later Herring took out a mortgage, probably for the construction of his house. (Unfortunately the date that the mortgage was registered on the title is illegible.)	B&A
1948	Herring transferred his house to Bruce Nicholson of Auckland, radiator repairer.	B&A
1954	Nicholson transferred the property to Edward William Herring of Auckland, carrier, and Dawn Herring, his wife.	B&A
1960	Building permit no.14587 for Garage granted to Edward William Herring & Dawn Herring by Waitemata County Council.	ABA- 1960-14587
1964	Edward William Herring & Dawn Herring transferred the property to Maurice Francis Richard Shadbolt.	B&A
1964	The house was settled under the Joint Family Homes Act 1950 (With Shadbolt's wife Gillian)	B&A
1966	Building permit no.14101 for bedroom addition granted by Waitemata County Council.	ABA -1966 - 14101
1972	Building consent no. 17380 issued for proposed office/ studio. Value \$2,146. Builder was R.H Cartwright.	
1972	Building Consent no 1972/019984 issued to Shadbolt for additions to lounge, bathroom, alterations to toilet and provision of attached terrace and steps.	
1973	Building consent no. 1973/022388 granted to Shadbolt MFR for "addition to dwelling and new ceiling to same" Value of the work was \$995 for addition of 58sq.m. Builder was R H Cartwright.	
1973	The house was transferred to Shadbolt alone. An unrelated notice under the Matrimonial Property Act was recorded on 30 October 1984, and another, naming the same person, on 4 October 1989.	B&A

1.3 (vi) CHRONOLOGY OF CULTURAL LIFE

DATE	EVENT	PUBLICATION	AWARD
1957			<i>Landfall</i> prose award
1959		<i>The New Zealanders</i>	
1959			Scholarship in Letters
1963			Katherine Mansfield Memorial Award
1963			Robert Burns Fellowship
1963		<i>Summer Fires and Winter Country</i>	
1964	Maurice Shadbolt and his wife Gillian purchase the property at 35 Arapito Rd, Titirangi. They move in with Sean (4 yrs old) and Brendan (2 yrs old).		
1965	Twins Tui and Daniel born.		
1965		<i>Among the Cinders</i>	
1965/6	Maurice photographed by Marti Friedlander.		
1966	Colin McCahon paints landscape on wooden bar in basement studio.		
1966	Bedroom built over garage		
1967		<i>The Pretence of Music</i>	
1967			Katherine Mansfield Memorial Award
1969		<i>This Summer's Dolphin</i>	
1969	Marriage to Gillian Shadbolt ends		
1969	Michael Smither paints image on door of basement studio.		
1970			Scholarship in Letters

1970	Barbara Magner moves into the house		
1971	Maurice and Barbara marry. Their daughter Brigid is born.		
1971		<i>An Ear of the Dragon</i>	
1971	Sails on <i>Tamure</i> as part of protest fleet to Mururoa.		
1972	New studio built in the garden		
1972		<i>Strangers and Journeys</i>	
1973	Marriage to Barbara Magner ends.		
1973			James Wattie Award
1974		<i>A Touch of Clay</i>	
1975		<i>Danger Zone</i>	
1975	Maurice leaves NZ for England.		
1977	Maurice returns to NZ		
1978	Maurice marries Bridget Armstrong in the garden of 35 Arapito Rd.		
1979		<i>Figures in Light</i>	
1980		<i>The Lovelock Version</i>	
1981			James Wattie Award
1981			New Zealand Book Award
1982		<i>Once on Chanuk Bair</i>	
1982			Scholarship in Letters
1987		<i>Season of the Jew</i>	
1987			James Wattie Award
1988		<i>Voices of Gallipoli</i>	
1988	Basement extended and relined by Bridget Armstrong to form self-contained flat		

1988	Garden studio extended		
1989	Maurice's mother dies.		
1989	Marriage to Bridget Armstrong ends.		
1989	Elsbeth Sandys moves into the house.		
1989			CBE for services to New Zealand Literature.
1990		<i>Monday's Warriors</i>	
1993		<i>The House of Strife</i>	
1993		<i>One of Ben's</i>	
1993	Maurice and Elspeth marry.		
1995			Katherine Mansfield Memorial Award
1996	Marriage to Elspeth Sandys ends.		
1996	Barbara Magner, Maurice's second wife, moves back into the house.		
1996		<i>Dove on the Waters</i>	
1996			<i>Montana New Zealand Fiction Honour Award</i>
1997	Katherine Mansfield Fellowship		
1997			Honorary Doctor of Literature at University of Auckland
1999		<i>From the Edge of the Sky</i>	
2000	Maurice moves out the house to move to a rest home in Taumaranui.		
2004	Maurice Shadbolt dies.		

1.4 ARCHITECTURAL STYLE

1.4 (i) Architectural Style – The Bungalow

The original house on the property was a plain Californian Bungalow.

The word 'bungalow' is derived from the Hindustani word for the simple thatched houses of Bengal and what is now Bangladesh in coastal northern India, 'bangla'. The British appropriated the word and used it to describe their plain single storied houses with attached verandahs. By the end of the nineteenth century the name had become associated with the exotic, with seaside holiday destinations and with the free standing cottages of the garden suburbs of England.³⁹

The bungalow style in New Zealand evolved from the mid 1890s during the last two decades of the villa period.⁴⁰ Under the influence of American house design, disseminated through plan books, villa type houses built during the Edwardian period, particularly after 1910, became plainer in form and decorative style, roof pitches diminished. Occasionally side entrances were introduced, and porches replaced the previously ubiquitous verandahs.

Following WWI there was a burst of growth throughout the country driven by immigration, improved infrastructure and transport, the opening up of new farmlands and the availability of cheap loans for returned servicemen.

New housing developments were begun in Auckland at Westmere, Point Chevalier, Epsom, Otahuhu, Sandringham, Avondale and New Lynn among other places. These new areas were generally private developments and largely attracted speculator builders building homes for the cost conscious new home buyers. Most of these homes were constructed from plan books imported from America or Australia, and the greatest proportion of them were Californian bungalows.

Beyond the new suburbs bungalows were also built as farm houses on the newly created agricultural lands such as the Hauraki Plains, in the valleys and unfilled sites of the older suburbs and on isolated sections opened up by the new motor transport, such as Arapito Road.

The Californian bungalow is the name given to the low gabled single storied houses of the 1920s. The style grew out of the earlier architectural arts and crafts houses of America, derived to some degree from the American response to Japanese housing and aesthetics, concepts first introduced to America by the Japanese exhibits at the Philadelphia Centennial and Chicago Columbian Exhibitions (1876, 1883).⁴¹

The Californian bungalow house type had become the dominant form of mass housing in California by 1920, and became the predominant style for new housing in New Zealand between the wars.

³⁹ p.7 The Bungalow in New Zealand, Jeremy Ashford, Penguin Books 1994

⁴⁰ p.9 ibid

⁴¹ p.9 The Californian Bungalow in Australia, Graeme Butler, Thomas Lothian 1992

The New Zealand form of the cost conscious Californian bungalow is plain, generally a simple rectangle with a smaller rectangular porch extension or simple side room extension. The plan was less formal than the villa and more compact with rooms opening off other rooms rather than the long hallway.

The standard roof form was the low slung gable stepped over linear extensions. The joinery of these houses is generally timber casement sash type, sometimes with fanlights. The basic version of the Californian bungalow has few embellishments; it was an affordable house for new home buyers.

1.4 (ii) Planning and Form

The Shadbolt house, a collage of forms, spaces and styles, has a jumbled character of its own. The house as it has developed has not been clearly designed. It has been constructed over time to form an eccentric agglomeration. All the additions and alterations to the house and property, with the exception of the small garage, were carried out by Shadbolt between 1966 and the mid 1970s. The house remains largely as it was when it was sold to the Waitakere City Council in 2006.

The original house on the property was a small, gabled Californian Bungalow most likely built in the early 1930s. It was among the first houses to be built in the area. The bungalow form, finishes and details remain clear as the core of the house under the layers of additions, most of which follow the gabled forms of the original house.

The house is sited close to the road and almost hard to the eastern boundary, the boundary with the Arapito Reserve. The entrance drive is at the western side of the road frontage, leaving the yard space between the house and the street open for outdoor living. The roadway side of the house is sheltered and sunny. There is an expansive timber deck right across the northern frontage of the house. This sheltered area is enclosed by the roadside planting and has an inward quality.

Robin Byron of the NZHPT described the place succinctly following a visit in 2007;

“The matter-of-factness of the house in such an extraordinary and beautiful setting is such an interesting juxtaposition evocative of both the ordinary and the sublime”.⁴²

The views from the back of the house out over the bush to the harbour and the hills beyond are spectacular and intimate.

The entry to the house is up steps from the driveway on to a semi-enclosed porch on a concrete deck. The porch has a glazed screen to the driveway side and is open to the north.

⁴² Robin Byron, NZHPT letter to John Cranna, AUT Centre for Creative Writing, re: Maurice Shadbolt House, 11 September 2011



Site plan of Shadbolt House, 35 Arapito Road, Titirangi, Burgess + Treep Architects 2013

1.4 (iii) Setting

The public road network in this part of Titirangi is narrow and cuts through the peninsular on old track alignments on ridges or along spurs.⁴³ Arapito Road splits off South Titirangi Road and runs around the tip of the South Titirangi peninsular.

Arapito Street is located at the southern tip of the South Titirangi peninsular. The site lies on the south-western side of the road facing down to Little Muddy Creek. The property comprises of 1518 m² of moderate to steeply sloping land, dropping from the Arapito Road frontage to the water's edge.⁴⁴

Most of the section is densely clad in native bush which extends up to the western edge of the house. The property has scenic panoramas over the bush to the Manukau and across Little Muddy Creek to Laingholm opposite.

The majority of the properties in the area are single dwellings on large lots greater than 1000m². The houses in the area are set apart and are now surrounded by native vegetation.

The neighbouring house to the northwest, a 1980s townhouse, is relatively close, with a platform garage up to the front edge of the property. On the southeastern side the adjoining property is a pocket park on a single lot. Vegetation screens the house from the neighbour and from the street.

The Shadbolt house occupies a small footprint on the property reasonably close to the road frontage. The original 1930s bungalow is sited on a bench made in the slope below the road level. The house is level with the ground on the eastern side and the cantilevers out over the bank towards the west. A crude half-basement flat built by Shadbolt, has been formed from timber and block work beneath the cantilever on its lower side. The timber floor in the basement is very close to the ground level. It has been built directly upon the earth.

There is a single garage sited north of the house which is also cantilevered out over the bank. A concrete driveway occupies the area between the house and the garage. It slopes steeply from the road down the site.

Most of the section is densely clad in native bush which extends up to the western edge of the house. The property boasts scenic panoramas over the bush and across little muddy creek to Laingholm opposite. A steep and narrow concrete path built by Shadbolt leads down through the bush to his writing studio. The studio is a small weatherboard accessory building positioned about halfway down the site. In similar fashion to the house, the studio is level with the ground on the eastern side and the cantilevers out over the bank towards the west.

⁴³ Assessment of Environmental Effects. Shadbolt House, Titirangi. Metro Planning Ltd. Auckland Council Property File – 35 Arapito Road. LUC-2007-1775 ESTABLISH A WRITING CENTER- WITHDRAWN pg.5

⁴⁴ Ibid, p.3-4

1.4 (vi) Architectural Design

There is no known architect associated with the original house at 35 Arapito Road. The 1930s weatherboard house is a plain Californian bungalow. Most of these homes were constructed from plan books imported from America or Australia and erected by builders and developers in great numbers without the assistance of an architect.

Nigel Cook, a friend of the Shadbolts from their time in Wellington, who had moved to Auckland to attend the Auckland University School of Architecture, assisted with the 1966 bedroom addition over the garage. His name appears on the plans submitted to council for the work. He recalls having discussions with Maurice + Gillian but has no personal recollection of being involved formally⁴⁵.

The bedroom wing over the garage is an example of utilitarian modernism, applied to a period house. It is clearly an addition and contrasts severely with the older architectural style of the house.

Shadbolt had a long relationship with his builder Ron Cartwright of Green Bay who produced permit drawings for the studio and the bathroom and lounge alterations, and for the dining room extension taken out during the early 1970s.

The additions and alterations carried out by Cartwright are also pragmatic. These additions follow the form of the house

⁴⁵ P.com. Nigel Cook, 12 April 2013.



*The lawn between the house and the street in the mid 60s. The new banana plants are dotted around the lawn, on the house side and on the bank to the street.
Photograph: Shadbolt Family Archive*



The garden between the house and the street in the mid 60s. The planting seems to be deliberately subtropical in flavour. Photograph: Shadbolt Family Archive

1.4 (vii) Landscape / Garden

Maurice Shadbolt describes arriving at 35 Arapito Rd for the first time. He was attracted by “the houses sequestered among the trees, and “the bird-filled bushland” of Titirangi (*From the Edge of the Sky* 106). But Sean recalls that having not long before been farmland, in 1964 the area was far more open than now and that there was still a farm on South Titirangi Rd (which lasted until the early 1970s) (04/04/13). Photographs show the property as being far more open than it is now. There was a patchy lawn between the house and the street, with a few ferns growing along the street edge.

Over the first few years, Maurice substantially increased the planting along the street edge and on the bank down to the lawn. He planted two kowhai, and a large number of banana palms, amongst other plants. Maurice made a significant effort to maintain the lawn, which struggled due to the low level of sunlight it received. Sean remembers drainage being laid, and lawn being relaid. (04/04/13). A lemon tree was planted in the lawn. A grape vine was grown against the house, becoming part of a yearly ritual for Maurice.

In 1964 there was an asphalt driveway from the street to the garage. This was replaced in 1976/7 with a concrete driveway. The grapevine was removed by workmen during the upgrading works undertaken in 2012/3. A large timber deck now covers the lawn.

In 1978 the wedding of Maurice and Bridget Armstrong took place in the front garden, and after Maurice’s mother died in 1989, family photographs were taken there (see cultural history for images).

Between the house and the sea, Maurice built concrete retaining walls to contain vegetable gardens near the house, and a lawn was kept mown about halfway down the slope. After the garden studio was built on the lawn, trees on the site gradually grew over the property, and the vegetable gardens were abandoned. In the nineties, Elspeth Sandys under planted the trees in this area of the garden with shade-loving plants, and laid shell paths. The paths have disappeared and there is little of the under planting left now. The whole property is significantly overgrown.

In the early 70s Maurice and his sons, Sean and Brendon built a concrete path and steps down to the new studio. All material was carried down the slope in buckets. The path is now broken and uneven. The path down to the beach below has been cut off by a slip that occurred in the last few years.



Maurice in the front garden 1965. Photograph: Marti Friedlander



The asphalt driveway late 60s. Photograph: Shadbolt Family Archive



*Maurice in the front garden in the 90s. A deck has been built and the bananas are a significant feature.
Photograph: Shadbolt Family Archive*



*Barbara Magner in the front garden in 1972.
Photograph: Shadbolt Family Archive*



*The slope down to the garden studio, looking up to the house, in the 1990s. The rear deck is in full sun, with no barriers to the view. On the whole the planting is all shoulder height or lower.
Photograph: Shadbolt Family Archive*



*Guy Fawkes Night on the lawn where the garden studio was built 1970/1.
Photograph: Shadbolt Family Archive*

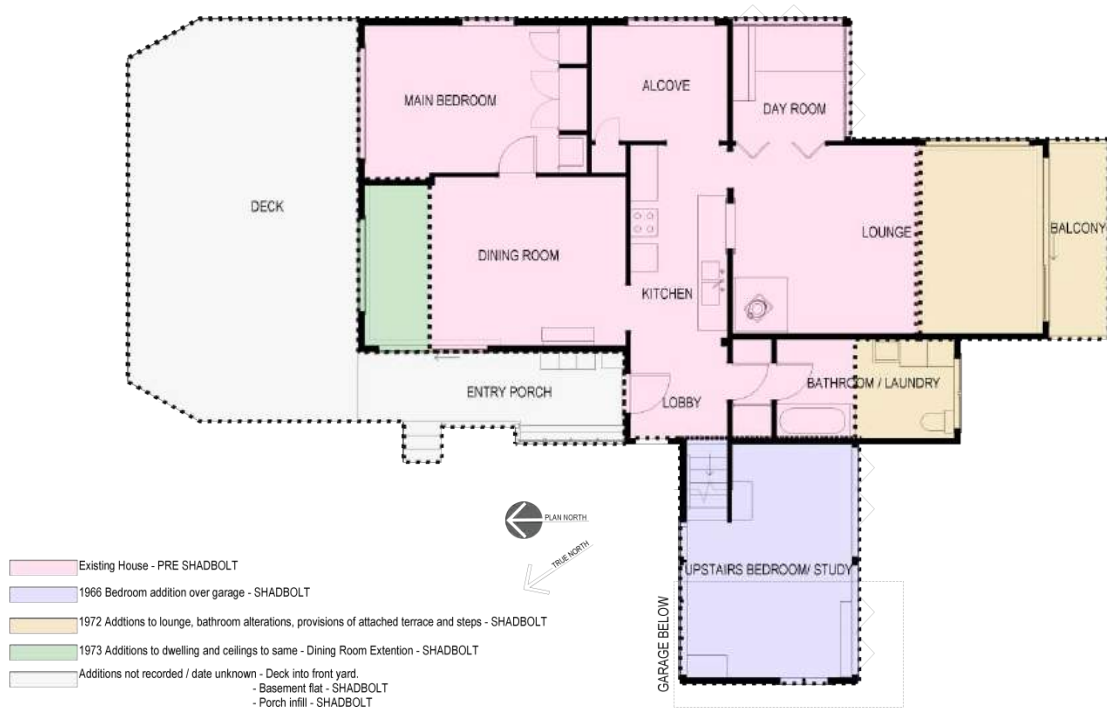


*The view out to the bay, over the roof of the garden studio.
Low growth, mainly pongas. 1990s.
Photograph: Shadbolt Family Archive*



*Artificial reef built by Sean and Brendan to encourage fish life.
The beach and the bay beyond was actively embraced as an extension to
the property. Photograph: Sean Shadbolt*

DEVELOPMENT PLAN
35 ARAPITO ROAD, TITIRANGI



1.4 (viii) Summary of Changes to the House + Property

The current form and plan of the house is a result of the changes made by the Shadbolt family in its various iterations from 1964 - 2004. When Maurice and Gillian purchased the property in 1964 the house was more or less in its original form. A single car garage beside the house close to the western boundary had been constructed by the Herring family in 1960.

In 1966 a permit was issued for the construction of a “bedroom/studio”. The permit application is signed by N.Cook.⁴⁶ Nigel Cook was a friend of the Shadbolts from their time together in Wellington in the 1950s. He came to Auckland shortly after the Shadbolts moved to Auckland to attend the School of Architecture. Nigel recalls having discussions with Maurice and Gillian about how to add to the house, and distantly remembered advising them on the addition of a studio/bedroom, the side addition that was built out over the garage.⁴⁷ This addition was built by Green Bay builder R.H.Cartwright. Cartwright also carried out the later additions to the house and built the writing studio.

The garage addition is in stark contrast to the gabled form of the house, draws little, if anything, from the original character of the house, and in itself expresses a pragmatism that typifies the design attitudes of that period. The room is a plain box that straddles the garage, spanning back to the bathroom/laundry wall of the house. It is connected to the entry lobby of the house by an expressed stair. The room expresses the modernist philosophy “form follows function”.

The next changes made to the house, carried out in 1972, were the very necessary extension of the bathroom and the extension of the “Lounge Room” with the addition of a deck with steps to the ground across the southern end. By that time Cook was no longer in Auckland. The drawings submitted to Council are by the builder, R.H.Cartwright.⁴⁸ In these changes the house was extended out following its existing form. The bathroom was refitted with the vivid coloured fixtures of that period, a blue bath, red walls. In the living room the new walls were made open with a massive fixed glass picture window fitted into the eastern wall at the corner and a sliding door with picture window fitted into the south end. The door is an aluminum ranch slider. The ceiling was relined with pinex softboard paneling. This room has the best views in the house. Maurice Shadbolt sat here in the afternoons by the built-in bookcase. Until recently the deck across the end of the room had a welded steel rail and a steep stair led down to the ground on the western end. This was recently removed by Council for safety reasons.

The studio constructed in 1972 is an independent structure set within the bush below the house. It is a plain gabled structure, rectangular in plan with its long axis down the slope. The entrance to the studio is at the lower end of the studio, a deck that is cut into the primary form and set within the overall roof-line. The studio has been extended in matching form back towards the house. The floor of this small extension has a raised floor, a small stage.

⁴⁶ Auckland Council Property File, 35 Arapito Road, Titirangi, ABA-1966-14101

⁴⁷ p.com. Nigel Cook, 12 April 2013

⁴⁸ Auckland Council Property File, 35 Arapito Road, Titirangi, ABA-1972-19984

The interior of the oldest area of the studio is like a moth's cocoon, an effect created by the bizarre treatment of the wall and ceiling paneling. The material used here is *woodtex*, a composite slab product formed of wood fibre in a concrete slurry. *Woodtex* panelling has a very rough surface. The product is cement grey. All the surfaces have been painted with a roller, which has caught the top surfaces leaving the hollows grey. The effect is disturbing. In the stage area at the northern end of the studio the walls and ceilings are timber lined.

In 1973 plans were submitted to Council for the extension of the Dining Room. These plans were also prepared by Mr Cartwright, the builder, and involved extending the dining room out to the line of the bedroom wall. The form of the addition leaves the original gabled form of the house. The new area has a very shallow pitched skillion roof. The window unit, a double set of stacked awning windows, was made to match the existing bedroom window. (refer photographs p.34, p85 which capture the previous form and finishes of this section of the building). An aluminum ranch-slider door was fitted to the corner on the western wall as part of these works. The ceilings were relined with *pinex* soft board paneling.

The subfloor area under the house was extended as an independent flat for her parents by Bridget Armstrong in 1988/9.⁴⁹ This work was carried out informally. According to Sean there was a concrete floor in this area before the work was carried out.

Council purchased the property from the Shadbolt family in 2006 following Maurice Shadbolt's death in 2004. The internal paint finishes from the Shadbolt years have been painted over. The cork tile flooring that was a feature of the house remains.

⁴⁹ Refer page 43

1.5 STATEMENT OF CULTURAL SIGNIFICANCE

Historical / Social Significance

35 Arapito Road is significant because it was the home of author Maurice Shadbolt and his family from 1964-2004. Maurice Shadbolt established an international reputation as a writer from the 1950s through to the 1990s when his ability to work was affected by ill health. The house and property were developed over time by Shadbolt and his family in response to changing relationships and family needs, and to create different working environments.

Architectural / Aesthetic Significance

The house and studio at 35 Arapito Road have no architectural or aesthetic significance.

Cultural Landscape

The property at 35 Arapito Road sits within the Waitakere Ranges on the edge of the Manukau Harbour. This is a spectacular natural landscape on a regional scale.

The property at 35 Arapito Road contributes to that cultural landscape but not to a significant degree.

Technological Significance

The property at 35 Arapito Road does not demonstrate technological significance

Summary of Significance

The property at 35 Arapito Road has Cultural Significance because of the association of the property with Maurice Shadbolt.

The place has a high degree of historical/social significance because it remains largely as it was in 2004 when the Shadbolt family sold the property, and hence the physical fabric of the place is evidence of the years that Shadbolt lived in the house and gives a clear understanding of the changes that occurred over the decades that he lived here.

PART II. CONSERVATION POLICY

2.1 INTRODUCTION

The purpose of the conservation plan document is to provide a tool that can be used to guide the future care and use of the Maurice Shadbolt property to ensure that all factors affecting the place are considered. The document is intended to enhance the meaning of the building to the community by encouraging the understanding of its history and occupants and also an appreciation of its qualities.

It is hoped that the story told in this document will stimulate further research and stimulate an interest in the proposed use of the Shadbolt house as a writer's residence.

The requirements of the owners, the Auckland Council, who administer the building, are considered.

The continued use of the building and its relationship to the Shadbolt family and the Going West Trust who have commissioned this report is fundamental to the success of the conservation of the structure.

Other organisations also have an interest in the building. If any work, beyond maintenance and repair, is to be carried out on the building it will be necessary to apply to the Auckland Council for Building Consent and Resource Consent. An application would be assessed against the requirements of relevant Statutory Codes, the Building Act (2004) in particular.

The responsibilities of these external authorities, and how their requirements may influence processes of change, has been considered in formulating the conservation policies (part 2 of this document).

It is essential that these organisations are supportive, and that they have a clear understanding of the conservation issues involved. The regulatory authorities should be given copies of the conservation plan.

2.2 METHODOLOGY

In order to determine appropriate conservation policies for the building, the entire structure has been inspected and described and the existing archival records of the development of the building have been researched. From this information an assessment has been made of the Heritage Value of the building and its component parts. The Heritage Values are intended to clearly guide which conservation processes (as defined in the ICOMOS (NZ) Charter, appendix 1) are appropriate for each part of the building and to ensure that any changes, including maintenance and repair, will not destroy the cultural heritage significance of the place.

In determining the conservation policies for the building a thorough visual survey has been undertaken. The description of the building which follows is based on this survey and on documentary evidence found, in particular the files held by the Auckland Council compared with the photographs from the Shadbolt family archive. This has helped to explain the history of development of the property during the Shadbolt period.

The descriptions incorporate the Assessment of Heritage Value.

From this we have derived the specific recommendations included in the survey that relate to the building fabric. The requirements of regulatory authorities and other interested parties (Auckland Council, New Zealand Historical Places Trust, Going West Trust etc.) are considered in section 2.4(ii). The Auckland Council as the Territorial Authority is responsible for the administration of the Resource Management Act, and the Building Act.

Section 2.4(ii) considers the requirements of the property owner, The Auckland Council, and how these may impact on the cultural heritage significance of the building. Policy recommendations.

Consideration has been given to the existing condition of the building. Problems with the existing fabric are identified in the survey of building fabric in addition to discussion in Part 2 Conservation Policy. This information is included as the condition of the building fabric and its proper care effects the heritage values of the place and its parts. Where areas of the building fabric are showing signs of physical decay this is mentioned in the survey of the building to reinforce the need to attend to these problems.

The Summary of Conservational Principles, which comes at the end of the report, is a general conclusion and should be read in conjunction with the more specific recommendation of Section 2.4(i) Guiding Conservation Principles. These are the processes and principles that should be understood and applied, by all involved, to protect the building as a place of cultural heritage value and to ensure that the future care of the place is appropriately considered and managed.

2.3 SURVEY OF PHYSICAL CONDITION AND ASSESSMENT OF HERITAGE VALUE

2.3 (i) Introduction

The place as it stands is evidence of events and activities associated with Maurice Shadbolt and his family from 1964-2004. It is the place Shadbolt, with his first wife Gillian, bought in 1964, and where he lived through until his family shifted him to care in June 2000. Shadbolt wrote many works during this period and was highly acclaimed as a writer. He carried out many changes to the place which remain relatively intact. This is the essence of the significance of the place.

The place is also evidence of the social history and development of Titirangi. This has been considered of secondary significance in this document.

In assessing the significance of the fabric of the place, the Heritage Values given are highest for components of the place which existed or have been confirmed as being built during the time that the Shadbolt family lived at the property. Recent changes have been considered of little or no significance.

The following tables are based on the description of the property (**Section 1.5**). On the right hand side a heritage value is given. These values are intended to guide any processes undertaken on the buildings, as defined in the section "Conservation Processes" in the ICOMOS (NZ) Charter (Appendix One);

2.3 (ii) Explanation of Survey Process & Heritage Values

The following is a description of the place as it stands.

The description begins with:

The exterior of the house

A description of the garage

The house interior

The studio

The garden

Below each section of the description is a table of heritage values. These values are intended to guide any processes undertaken on the building, as defined in the section “Conservation Processes” in the ICOMOS (NZ) Charter (*refer Appendix One*).

Heritage values represent the assessment of the cultural significance of each element described. These values have been attributed to large elements or rooms. All other elements, unless separately noted, should be considered to have the significance of the space or element in which they occur.

The heritage values also guide conservation processes. The following table sets out the appropriate conservation processes (*based on the definitions of the ICOMOS (NZ) Charter*) for each of the given heritage values:

Heritage Value 3 - *Of great significance*

Work on spaces or elements of great significance is limited to non-intervention, maintenance, stabilization, repair.

Heritage Value 2 - *Significant*

These items should be preserved and protected where this does not conflict with the conservation of items of higher significance. Building fabric and spaces with a Heritage Value of 2 may be adapted to new uses, otherwise work must be limited to maintenance, stabilization, restoration, reconstruction and reinstatement.

Heritage Value 1 - *Of little Significance*

It is preferable to retain these items. Removal may be justified where this facilitates the recovery of overall significance. Any modifications must not conflict with items of a higher Heritage Value.

Neg. - *Of no Significance*

These items may be retained for practical or functional reasons as long as they do not obscure components or sections of the building with Heritage Values of 2 or 3. If possible parts of the building’s fabric rated Neg. should be removed.

Int. - *Intrusive*

Detracts from the heritage significance of the place. These items should be removed or concealed.



*Eastern /street facade
Photograph: Burgess & Treep 2006*



*View west showing bedroom over garage
Photograph: Burgess & Treep 2006*



*View of house from driveway, eastern boundary
Photograph: Burgess & Treep 2013*

2.3 (iii) Survey of the Property

HOUSE

During the time Shadbolt owned the house it was added to and altered a number of times. A bedroom wing was added over the garage to the west of the house in 1966. The lounge room and bathroom to the south were extended following the form of the house to enlarge these spaces in 1972. The basement area beneath the Lounge has also been enlarged. The dining room at the front of the was extended in 1973, and at some time between 1965 and 1973 the entry porch enclosure was added.

The core building is a plain gabled bungalow with the ridge running north south down the length of the site. The roof is plain corrugated iron, the barge boards are deep and cut to splay out at the ends. The soffit is finished in flat sheet. The roof over the dining room extension and the entry porch is also corrugated iron, at a low pitch. This roof slides under the main roof and is finished in a plain spouting on a deep fascia. The roof of the addition over the garage is mono pitched to the south. It is also corrugated iron.

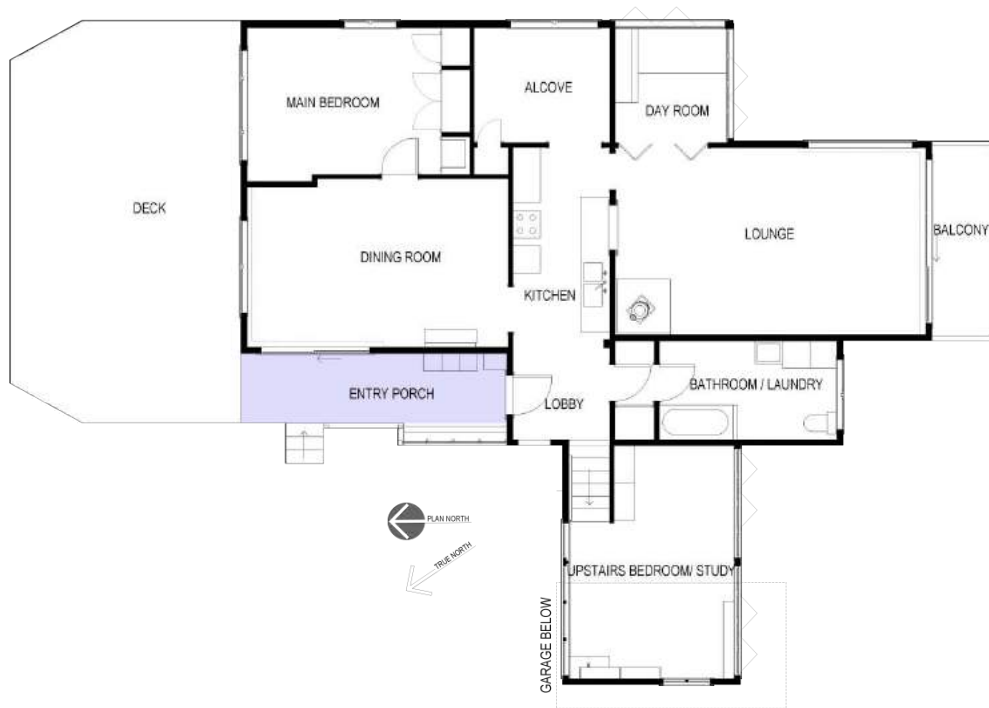
The walls, generally, are clad in horizontal bevel-back weatherboards. Beneath the eastern wall of the lounge room and the dayroom the exterior walls of the basement area are painted concrete block work. The joinery varies. Most of the joinery is timber joinery, a mixture of sliding folding units and stacked awning units. The timber joinery is a type of joinery that was popular from the 1950s through to the 1960s. There are two aluminium "ranchslider" sliding door units, one fitted into the side of the dining room, one to the end of the lounge room.

The exterior form of the house remains as it was in 2004.

GENERAL EXTERIOR

Form of the Shadbolt House	3
Exterior materials and finishes	3
Relationship to street	2
Street Frontage	2

KEY PLAN
35 ARAPITO ROAD, TITIRANGI



Screen shots showing entry porch with grape vine from 'Open Home 1992' Shadbolt family archive



View from front of house of entry porch (left), entry porch, northern facade (right)
Photographs: Burgess & Treep 2006

Entry Porch

Entry to the house is through a porch. This is a semi enclosed, glazed timber framed structure built directly upon a concrete terrace.

A step in the outside wall provides a shallow alcove inside the porch for a bench seat. The seat runs along approximately half the length of the porch wall. Above the bench seat is a narrow shelf resting on triangular timber brackets. These have been fixed to the framing. Inside the porch the sill was utilized as a shelf. A collection of scallop shells was once leaned up against the glass in a row as a form of decoration.

The entry porch was constructed after 1965. A family photograph of the house from the 1970s (when the house was an avocado green) shows the entry porch some time in the late 1960s or early 1970s before the dining room had been fully extended but after the ranch slider had been fitted. The porch also features in a video clip from the television show *Open Home* filmed at the house in the early 1990s.

The porch was transformed into a type of greenhouse. Maurice trained a grape vine to grow right across the street frontage of the house into the porch. The vine framed the entry into this transitional space, its leaves pressed up against the glazing. The grape vine was a striking visual feature particularly when the autumnal leaves mimicked the red colour of the house.

Visitors to the Shadbolt house recall the vine to be an impressive visual feature of the property.⁵⁰ It was removed in 2012 during maintenance work carried out by Council. The front door inside the porch was installed during the Shadbolt period. It is a 70s style panelled door with two glazed arched panels in the top section. The previous door can be seen in the photograph from the 1960s. This was a glazed door with four horizontal panels.

To the left of the front door is a utility cupboard. The interior of the cupboard retains the pale lemon yellow paint colour from an earlier period, a striking contrast to the red painted on the exterior walls of the house and inside the entry porch. The same yellow has been used to paint the metal letterbox out on the road.

There is a plastered brick chimney on the external wall of the house within the porch. The chimney above the roof line is painted white. Inside the porch the chimney has been painted red to match the external walls of the house. An aluminum ranch slider opens out onto the porch from the dining room. The doors were installed during the 1972 renovations of the house.

The photograph of the house before the porch was added shows a high single pane timber framed window set into this wall, a different entry door to the current door, the plastered chimney, and the house as a lemon yellow, with grey roof and white highlights. The ceiling inside the porch is lined in white painted flat sheet. The roof over the porch is timber framed with low pitched metal roofing, hipped at the corner. The concrete stairs which lead up to the porch have layers of paving paint, revealing a range of colours used over time, blue, khaki, pink and yellow.

⁵⁰ p.com Naomi McCleary, 1 May 2013.



*View from front door out to entry porch showing bench and shelf above (left)
View from porch to front door (right) Photograph: Burgess & Treep 2013*



*Broom cupboard in entry porch by front door (left) Photograph: Burgess & Treep 2013
Shadbolt house in the late 1960s (right) Photograph: Shadbolt Family Archive*

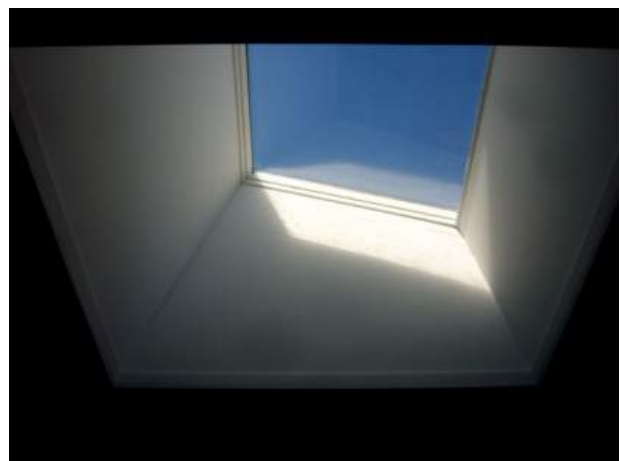
Entry Porch**Heritage Value**

Roof	2
Glazed wall	3
Surviving cupboard	3
Shelving + bench	3
Overall	3

KEY PLAN
35 ARAPITO ROAD, TITIRANGI



Screen shot from 'Open Home' (left) Shadbolt Family Video Archive.
South wall of kitchen, view through servery through to lounge. Photograph: Burgess & Treep 2013



Kitchen bench with slate top (left) Skylight in kitchen (right) Photograph: Burgess & Treep 2006

Entry Lobby/Kitchen

The front door opens directly into the kitchen/lobby, a transverse rectangular space at the centre of the house. This space forms an entry at the doorway, ahead is the door to the bathroom, to the left the kitchen, to the right the stair up to the bedroom wing over the garage and a window to the driveway.

The house has a radial plan with the rooms generally opening off this central kitchen/entry lobby, (with the exception of the main bedroom that opens directly into the dining room). There are no formal corridors or hallways, rooms open out of other rooms creating a mildly theatrical unfolding of space.

The lobby/kitchen space is located within the original section of the existing bungalow. Over time as the house has been extended to the south, the kitchen has become buried within the center of the house and as a consequence, it functions as a hallway. There are a total of 6 openings to rooms which radiate off this space.

The timber floors in the Kitchen/Lobby area have been overlaid with cork tiles that have been coated in polyurethane. The walls of the Lobby space are lined in linen finish textured wallpaper which has been painted white. The ceiling is lowered in the entry lobby and steps up over the kitchen space.

The kitchen is very basic. It is a galley kitchen arranged in this hallway space. The cabinetry and sink bench run in a continuous line down the southern wall. The kitchen walls still feature the original match lining which is presently painted white. The ceiling is also lined in narrow board tongue and groove. There is a skylight positioned centrally over the kitchen which illuminates the space. The skylight reveal is lined with white painted plasterboard panels.

Architraves and skirting boards are generally small bullnosed. The cornice in the kitchen is a small coved cornice. The wall and cabinetry colours were changed many times, and reflected the preferences of who was living at the house at each period.

The décor scheme from the time Elspeth Sandys lived with Shadbolt is captured in a screen shot from the television program *Open Home*. The kitchen and entry walls are painted a very rich apple green. The cabinetry is a contrasting tone of deep red and the bench top is finished in slate tiles, fashionable at the time.

Elspeth remembers that her “spirits sank on entering the door” when she first arrived, finding herself “standing in a long narrow kitchen so dark as to need a light on in the daytime” (*Metro* 76). She took it upon herself to transform the space into a pleasant place to be.

The slate tiled bench top was removed after Council purchased the house from the Shadbolt family. The original timber cabinetry was also replaced with *Melteca* cabinets with a grey Formica bench top. There is a servery opening above the kitchen bench opening into the Lounge room beyond. This appears to be a remaining decorative feature from the original bungalow. The position of the servery suggests that the kitchen space has always functioned as a kitchen. It now provides a visual link to the living room at the back of the house.



Entry and front door looking north, out to entry porch (left) Kitchen, view west towards entry and front door showing skylight and servery(right) Photograph: Burgess & Treep 2013

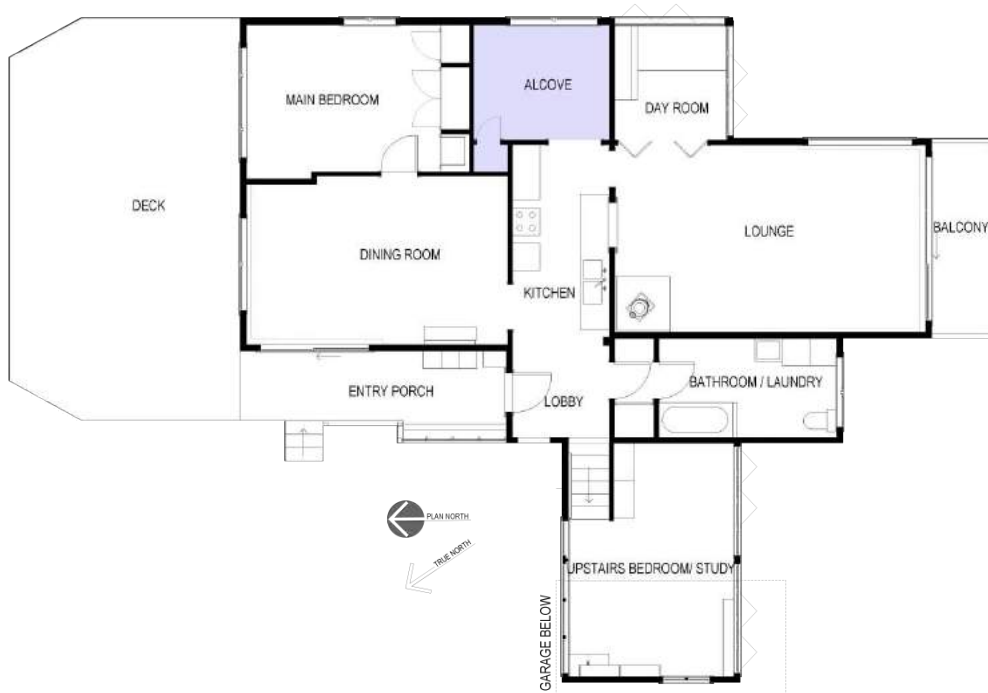


Kitchen, looking east towards alcove (left) Kitchen cabinet on north wall (right) Photograph: Burgess & Treep 2013

To the left of the servery is an open doorway into the Lounge Room, the main living area of the house. Opposite the bench is a full height timber pantry cabinet with louvred doors. The stove and fridge are also positioned on this wall. An open doorway leads into the dining room which is situated beside the entry porch at the street front of the house. The eastern end of the Kitchen opens into in a small room.

Entry Lobby/Kitchen	Heritage Value
General plan	3
General finishes	2
Tongue and groove linings	3
Skylight	1
Bench	Neg
Pantry Unit	1
Servery	3
Overall	2

KEY PLAN
35 ARAPITO ROAD, TITIRANGI



*West wall of alcove showing opening into kitchen and cupboard
Photograph: Burgess & Treep 2013*

Alcove Room

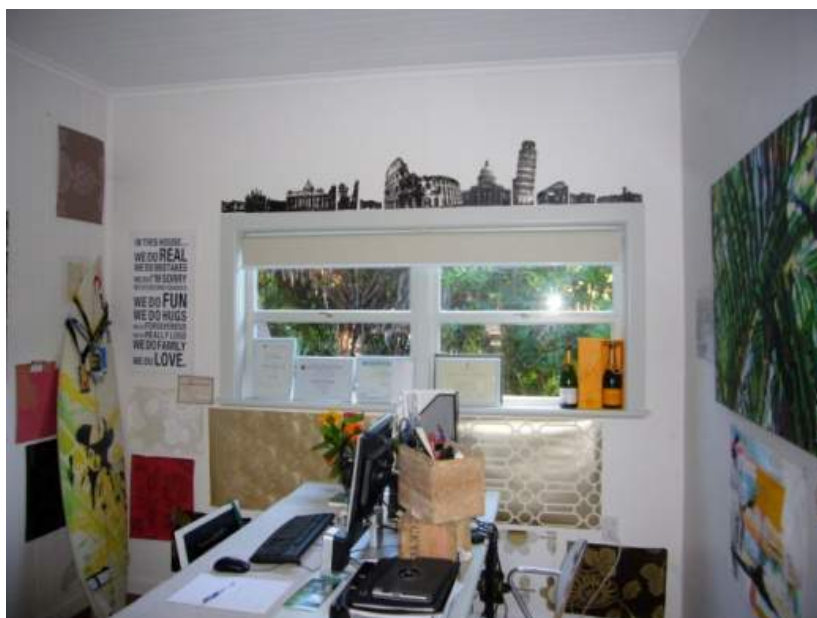
At the eastern end of the kitchen a plain opening leads into a slightly wider space. There is a cupboard recess at the north-west corner of the room. The southern wall is in line with the kitchen wall. The walls in this room, even within the cupboard recess, are clad in the same vertical match lining used in the kitchen area, indicating that this was once a service area. The walls have been painted white. There is a large timber window in the exterior (eastern) wall. This is a symmetrical unit, with high awning sashes above fixed sashes either side of a central mullion. The general finishes in this area are similar to those elsewhere in the house, the architraves and skirtings are small bull nosed and the cornice is small-coved.

This room was used as a children's bedroom when the Shadbolts first bought the house; at that time there was a door in the opening.

Alcove

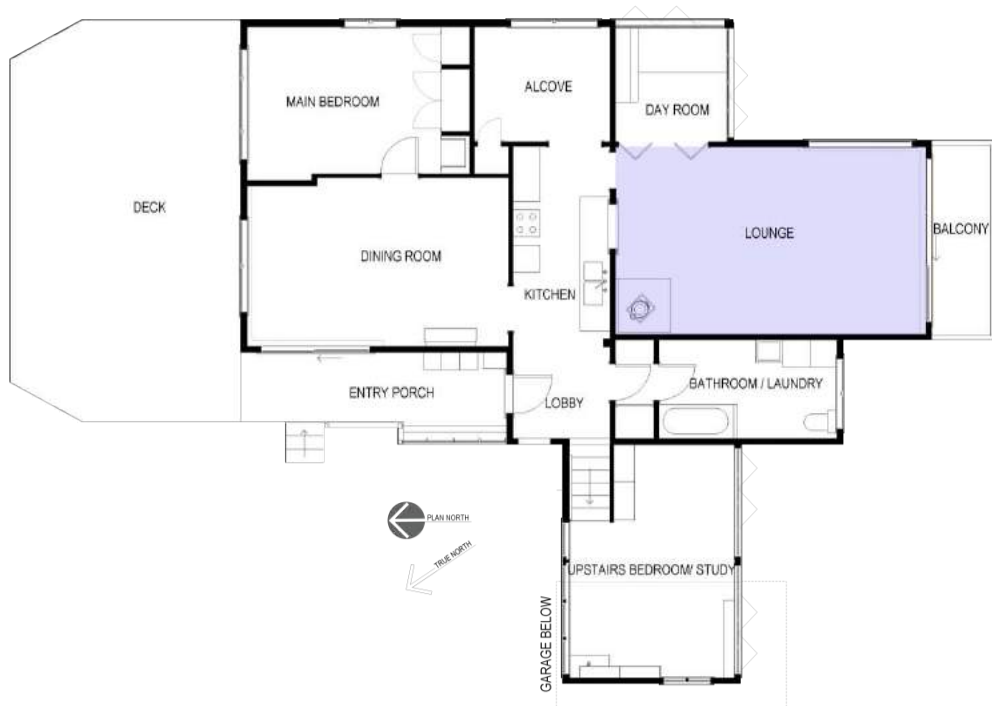
Heritage Value

General finishes	2
Tongue and groove linings	3
Cupboard	2
Joinery	3
Overall	2



*East wall of alcove showing top hung awning windows
Photograph: Burgess & Treep 2013*

KEY PLAN
35 ARAPITO ROAD, TITIRANGI



*North west corner of lounge showing Shadbolt's built in bookcase (left) South east corner of lounge showing fixed glass picture window + deep pelmet(center) Aluminum ranch slider and window unit on west wall of lounge (right)
Photograph: Burgess & Treep 2013*

Lounge Room

Council records show that the main living area was extended by Shadbolt in 1972 to create more space for his growing family.

This was a plain extension to the south following the lines of the existing walls and gable roof. The living room is to the south of the central kitchen/lobby and opens off the south-eastern end of that space. The doorway is open. The kitchen is also visually open to this space through the arched servery opening above the bench. The room is a generously proportioned rectangular space with an alcoved day room at the eastern corner. The opening into the alcove space has two pairs of bi-folding paneled cabinetry doors.

An aluminium “ranch slider” unit, with windows to the left and a fixed panel to the right, is set in the southern end of the room facing the view, and beside this, in matching height, on the eastern wall is a large picture window. The “ranch slider” opens onto a narrow timber deck.

A deep pelmet runs right across the end wall above the door opening, and returns across the top of the picture window. The pelmet is finished to match the wall.

A built-in full height pine book case is set against the western wall just in from the line of the pelmet. The ceiling cornice runs around this unit. There are nine shelves which were once full of books from Shadbolts extensive collection.

There is a 1970s era wall light to the right of the bookshelf. An identical light is positioned on the wall opposite and another is positioned immediately to the right of the servery on the wall between the kitchen and the living room.

A pot bellied cast iron stove has been installed at the northwest corner of the room. This is set on a slate hearth, and the walls behind the stove have also been finished in slate. The slate has pulled away from the wall over time.

The floors are finished in cork tile. The walls are painted linen finished wallpaper. The general mouldings are plain bull nosed timber mouldings. The ceiling has been finished in *Pinex* soft board tiles and finishes in a timber cornice to the walls.

Lounge

Heritage Value

General finishes	3
Ranch slider	3
Picture window	3
Pelmet	3
Built in shelving unit	3
Potbelly stove	2
Servery	3
Overall	3



*View towards kitchen from south wall of lounge, note pot belly with slate surround
Photograph: Burgess & Treep 2006*



*View south from lounge across bush & little muddy creek to Laingholm
Photograph: Burgess & Treep 2006*



*View of servery from lounge looking through to kitchen
Photograph: Burgess & Treep 2006*



*View of servery from lounge with Elspeth in kitchen. Screen shot from
'Open Home 1992' Shadbolt Family Video Archive*

Balcony/Deck

KEY PLAN
35 ARAPITO ROAD, TITIRANGI



The narrow timber framed deck outside the living room at the southern end of the room was added as part of the 1972 additions. The deck was connected to the ground by a steep stair running down towards the west. As part of the 1972 additions the gable end was extended out over the deck. This was finished in a saw tooth edge, similar to the gable skirt of the studio.

The gable end overhang has been removed. The original balustrade was a light metal rail. The steps and balustrade have been removed for safety reasons. A temporary balustrade has been put in place by Council.

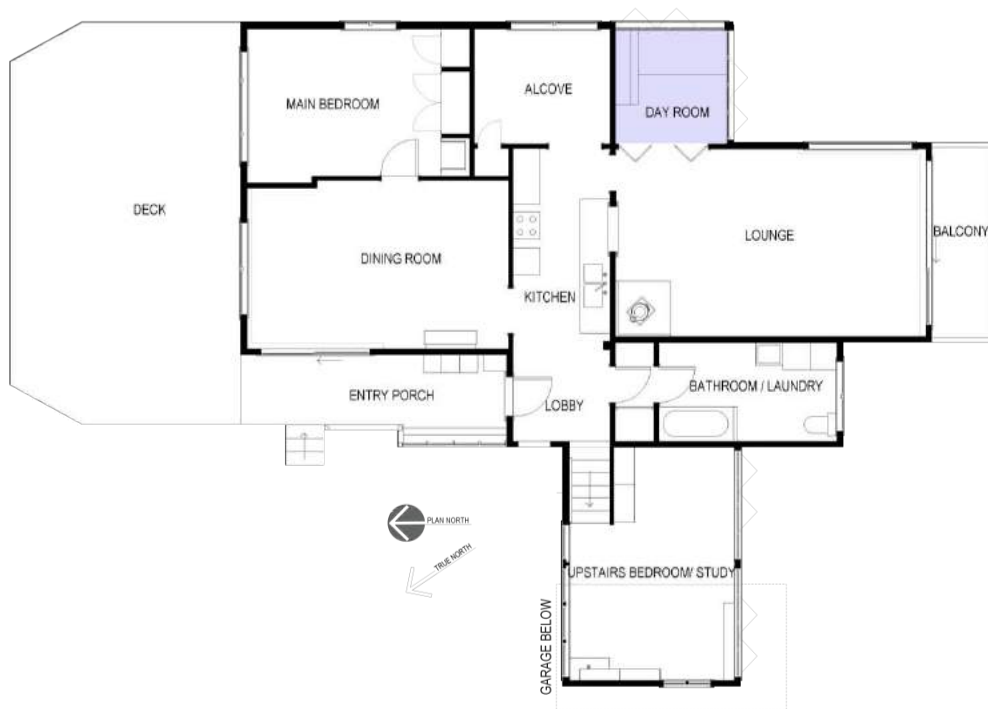
Balcony

Heritage Value

Timber deck	2
Ranch slider	3
Temporary balustrade	Int.

Overall **2**

KEY PLAN
35 ARAPITO ROAD, TITIRANGI



Dayroom viewed from lounge Burgess & Treep 2013 (right) 'Open Home 1992' Shadbolt Family Video Archive



*Bi folding windows in bedroom 3 on south west corner (left) Built in furniture in day room (right)
Photograph: Burgess & Treep 2013*

Day Room (off Lounge Room)

A small day room space opens off the lounge at the north-eastern corner. It was used both as a children's bedroom and later as a guest room. There are sliding folding windows running the length of the two exterior walls opening up the whole south-western corner of the room.

An "L" shaped built in furniture unit fills the small room. This unit has a daybed fitted along the eastern wall under the window and a chest of drawers and shelf unit returning to the doorway. The drawer unit is four drawers high. The top drawer has been sloped back towards the wall at a 45 degree angle and sits just below the sill of the window. At the head of the bed is an open shelf which also slopes back on a 45 degree angle.

The room is 2.5m square and although very small in scale, is a pleasant space because of the large quantity of natural light and the picturesque views over the bush to the harbour.

The general finishes in this space are the same as in the adjacent Lounge Room.

Day Room

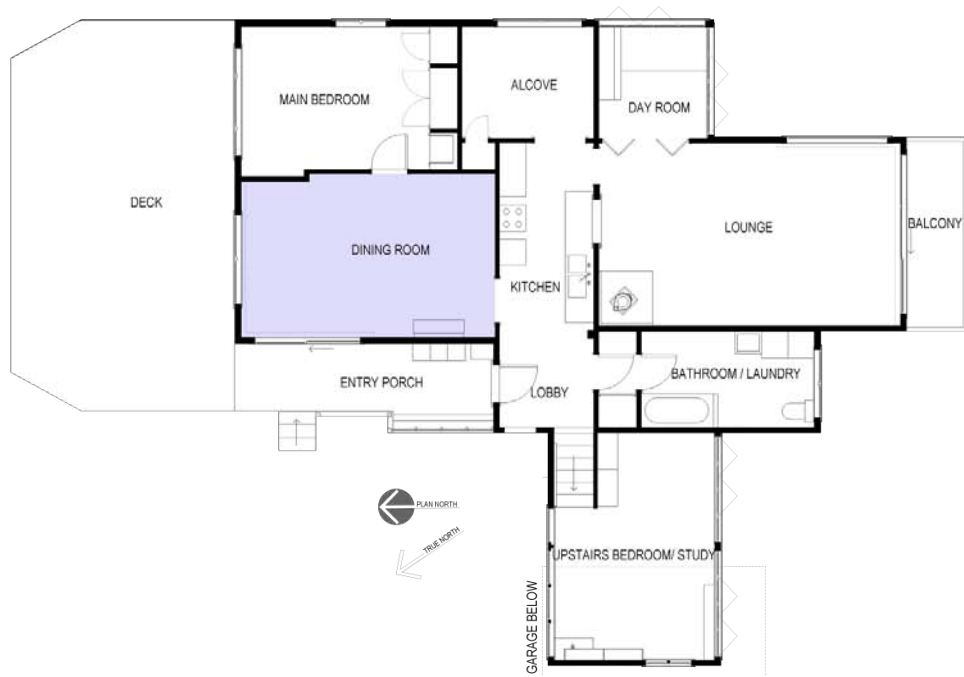
Heritage Value

General finishes	2
Folding doors	2
Built in furniture	3
Sliding folding windows	3
Overall	3



*View from lounge, doors closed (left) View east from lounge into Dayroom with doors open (right)
Photograph: Burgess & Treep 2013*

KEY PLAN
35 ARAPITO ROAD, TITIRANGI



*Screen shots of dining room from 'Open Home 1992'
Shadbolt Family Video Archive*

Dining Room

The Dining Room, which opens off the kitchen/lobby space, is the front room at the north-western corner of the house, at the side of the entry porch. The room was extended in 1973.

Within the room there is a fireplace on the external wall close to the kitchen door, and beyond this a “ranchslider” unit has been fitted into the wall.

The fireplace surround is finished in rusticated bricks. These have been painted white. The fireplace has no mantle. The plastered concrete hearth has been finished in stone set in “crazy paving” pattern.

The aluminium “ranch slider”, with one fixed and one opening panel, opens out onto the concrete terrace beside the entry porch.

The end wall facing the street has a centrally placed 6 light window- 3 high and 2 across separated in the middle by a 65mm mullion. The joinery is timber. All the sashes are evenly sized. The two bottom sashes are fixed and the higher sashes are top hung awning windows.

The top sashes are partially concealed by a 480mm deep pelmet which runs the full width of the room across the northern wall. The pelmet returns across the top of the aluminum sliding doors.

There is a 180mm step in the wall between the Main Bedroom and the Dining Room, this is at the line of the 1973 addition. The door into the main bedroom is within this wall. Immediately to the left and at the top of the door there is a single crudely fixed bare bulb light.

The ceiling is finished in pinex soft board panels in a grid pattern. There is a plain cornice right around the room including around the pelmet. The architraves and skirting boards are small bullnose timber, generally 90mm. The walls are lined in linen textured wall paper which has been painted white. The timber joinery has also been painted white. The floors are cork tiled.

Dining Room

Heritage Value

General finishes	3
Fireplace	3
Ranch Slider	3
Picture window	3
Interior Doors	1
Pelmet	3
Overall	3



*View of dining room from kitchen.
Photograph: Burgess & Treep 2013*



*North west corner of dining room showing fireplace and
door way through to kitchen. Photograph: Burgess & Treep 2013*

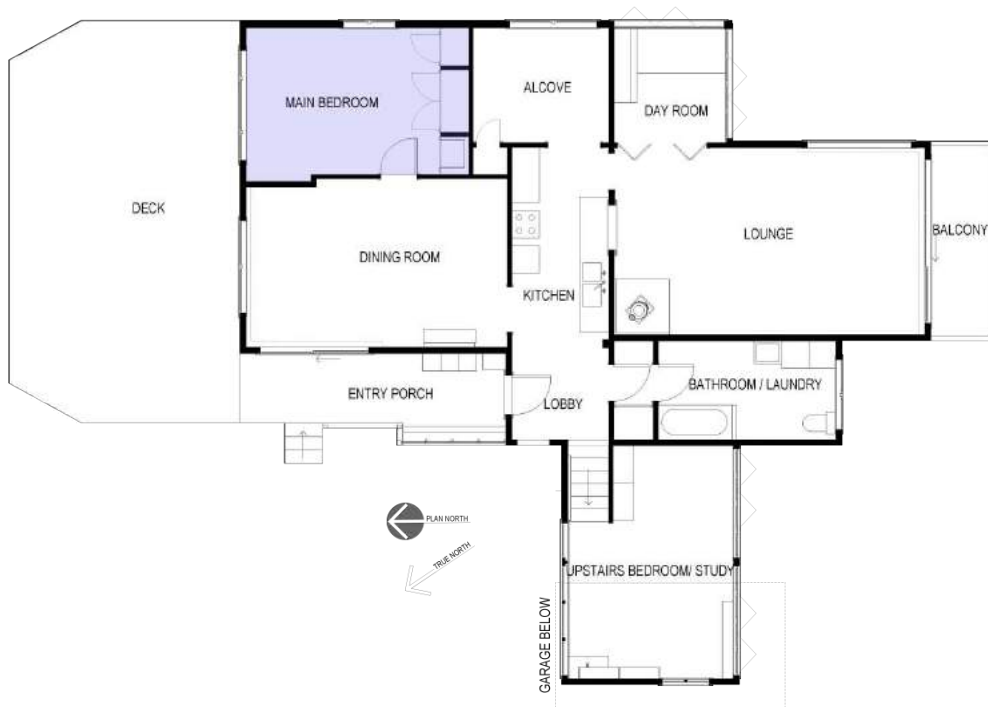


*Rusticated brick fireplace on north wall of dining room
Photograph: Burgess & Treep 2013*



*South wall of dining room showing step in wall
indicating line of original house and opening into main bedroom
Photograph: Burgess & Treep 2013*

KEY PLAN
35 ARAPITO ROAD, TITIRANGI



Hexagonal handle on door (left) cabinetry hardware (center & right) Photograph: Burgess & Treep 2013



Built in cabinetry on west wall(left) picture window flanked either side by stacks of top hung awning window, east wall (right) Photograph: Burgess & Treep 2013

Main Bedroom

The Main Bedroom is at the north-eastern corner of the house next to the Dining Room. The Bedroom opens directly off the Dining Room. The wall between the Dining Room and the Main Bedroom steps out to form a small recess towards the outside wall. The north wall, facing the street, has a large timber window, a central picture window flanked by 3 stacked awning windows each side. There is a pair of casement windows on the other external wall, the eastern wall, almost opposite the entry door.

The side wall, between the bedroom and the alcove room, has a full width wardrobe/storage unit. The wall has been divided into three cupboards which are each 570mm deep. The left and center cupboards feature full height doors (the center has double doors) with smaller cupboards above. The alcove closest to the entry door has open shelving and drawers with a cupboard above. The cabinetry is formed from solid timber (Rimu) and is painted in an eggshell blue colour. The hardware varies. Most of the cupboard doors are furnished with 1950s / 60s era knobs, two of which have cream enamel centers. The top left hand cupboard knob is a chrome coat hook.

The finishes in this room are similar to those elsewhere in the house. The walls are linen finish textured wallpaper and have been painted white. The ceilings are plain plasterboard painted white. They are 2770mm high and feature a small coved cornice. The floor is finished in cork tiles. The skirtings and architraves are plain bull nosed timber.

There is one central pendant light illuminating the room. The door into the bedroom is plain with no paneling it features a "Bakelite" hexagonal knob handle.

Main Bedroom

Heritage Value

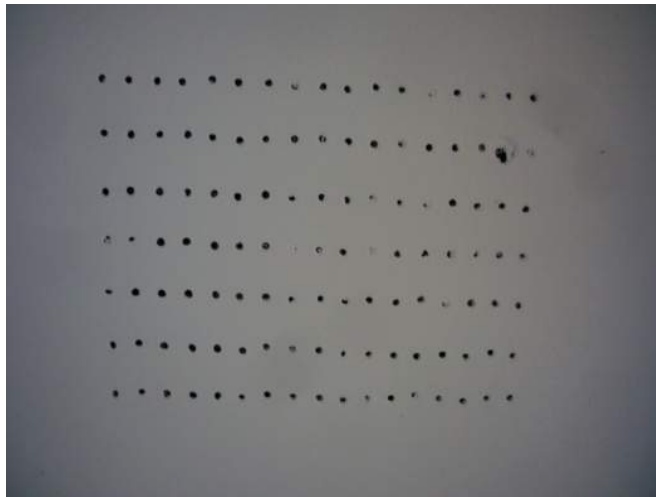
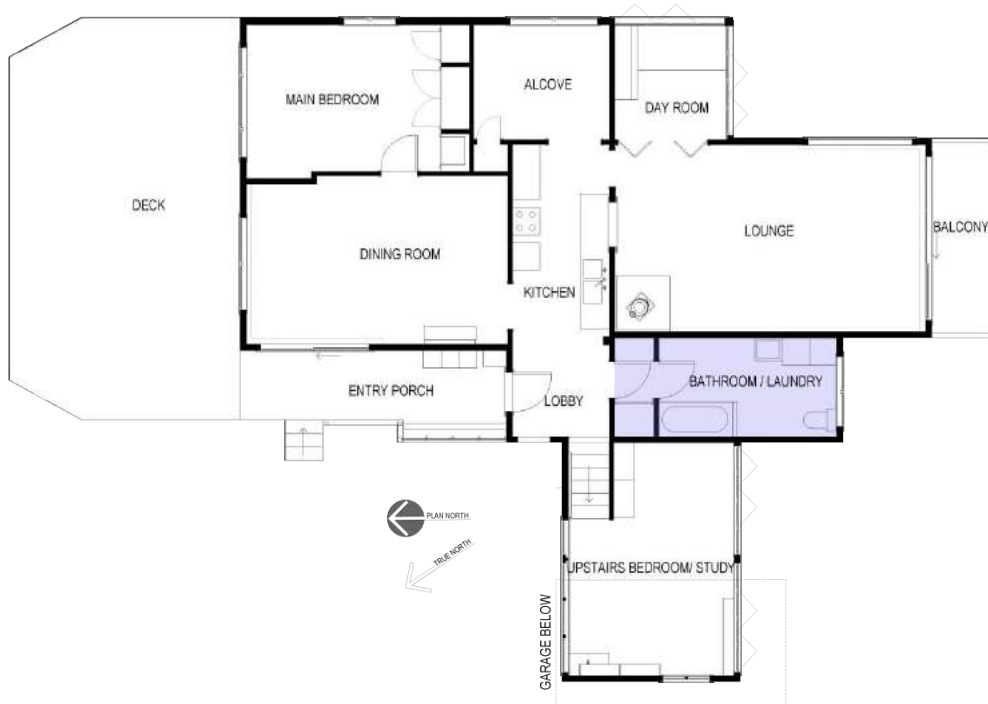
General finishes	1
Built in furniture	3
Hardware	2
Picture window	3
Interior Doors	1

Overall 3



Screen shot from 'Open Home 1992' Shadbolt Family Video Archive

KEY PLAN
35 ARAPITO ROAD, TITIRANGI



*Drilled ventilation holes in bathroom lobby
Burgess & Treep 2013*

Bathroom Lobby

The door to the bathroom lobby opens from the kitchen/lobby space almost directly opposite the entry door. The bathroom lobby is a very small hall between the entry lobby and the bathroom itself with doors to both spaces. Cupboards with recessed chrome catch handles have been built in. The ceiling in this area is very low and has a small rectangular panel of drilled vent holes at the centre.

The general finishes in this area match those in the adjoining entry lobby.

Lobby

Heritage Value

Bathroom Lobby	3
Bathroom Lobby cupboards	3
Ventilation holes	3
Overall Lobby	3



*Cabinetry in bathroom lobby
Burgess & Treep 2013*



*Bathroom looking through from bathroom lobby
Burgess & Treep 2013*



*Blue bath and tiles installed as part of ShadboltAddition1972.
Bath has since been removed Burgess & Treep 2006*

Bathroom/Laundry

The Bathroom/Laundry room opens from the bathroom lobby. The laundry tub and machines are down the left hand side, the bath, vanity and toilet are to the right. At the end of the room is a symmetrical timber window unit. It has two awning sashes at the top and two fixed sashes below.

The bathroom/laundry was extended in 1972. At that time a blue enamel bath was fitted. This has been removed since 2006. The general finishes in this area match those elsewhere in the house.

Bathroom

Heritage Value

General finishes	2
Fittings and fixtures	1
Overall Bathroom	1

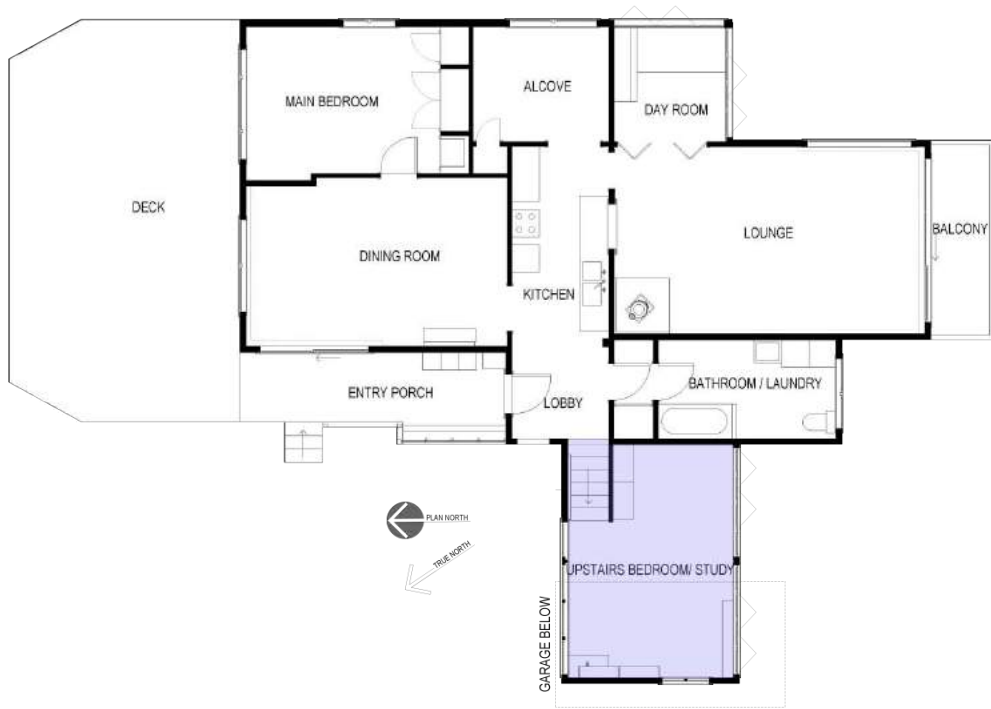


*Screen shot from 'Open Home 1992'
Shadbolt Family Archive*



*Screen shot from 'Open Home 1992'
Shadbolt Family Archiv*

KEY PLAN
35 ARAPITO ROAD, TITIRANGI



View west from staircase up into upstairs bedroom (left) Handrail detail – steel angle brackets (right)

Upstairs Bedroom / Study (1966)

The open stair up to the bedroom wing opens into the western end of the lobby/kitchen space by the front door. The c.1965 photograph of the house shows a large window in this position at that time. The bedroom wing spans between the side of the house and cantilevers over the garage. It was built in 1966 and was designed by Nigel Cook, an architectural student friend of the Shadbolts.

This room is a plain box, a separate form to the house, unrelated to the formal style of the bungalow. The run of the stair is expressed externally. There are banks of windows on both the northern and southern sides of the room and corner windows in the western end wall. The room has a wonderful openness as it is filled with sun and light. The view to the south is expansive.

The timber floor structure is exposed below, the walls are timber framed and clad to match the house. The timber joinery is a mix, sliding folding casements to the south, with banks of awning windows to the north, and at the south west corner. The roof is a single pitch skillion roof that slopes across the room.

The stair and flooring are strip timber. The walls and ceiling are painted plasterboard.

The interior of the room has a number of built in shelving, alcove and cupboard units. The shelving on the western wall has a single panel with a light fitting.

When the Council took possession of the property in 2006 the door to the lobby had been removed. A new plain door has been installed by Council.

According to Sean the room was once divided into two separate rooms. Shadbolt worked in this space for a short time after it was first built.

Upstairs Bedroom/ Study	Heritage Value
Stair	3
Stair hand rail	3
Built in furniture	3
General finishes	1
Joinery	3
Overall Bedroom	3



South east corner showing built in cabinetry with staircase to left Photograph: Burgess & Treep 2013



North east corner showing built in cabinetry Photograph: Burgess & Treep 2013

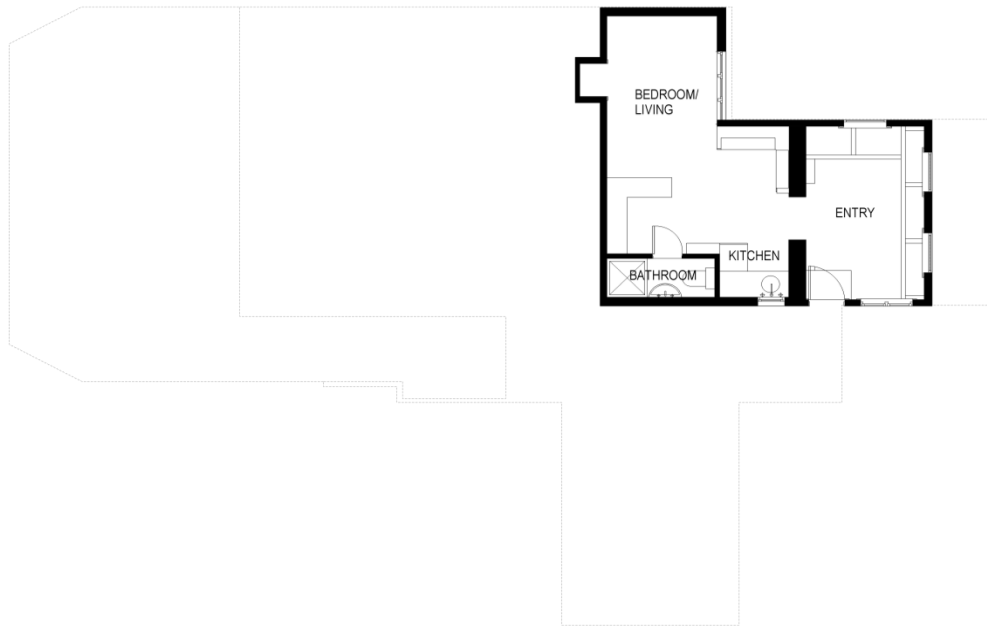


*Exposed light bulb lamp wired into bookcase
Photograph: Burgess & Treep 2013*



*West wall showing rows of sliding folding windows with view out
across bush to sea. Photograph: Burgess & Treep 2013*

KEY PLAN - BASEMENT FLAT
35 ARAPITO ROAD, TITIRANGI



North wall of entry room showing door to exterior (left) Basement kitchen, Photograph: Burgess & Treep 2006



South-west corner showing windows framing the bush and built in shelving and bench seating/storage (left)
View looking from doorway in entry area through to kitchen/ bedroom space (right) Burgess & Treep 200

Basement Flat

The subfloor area beneath the lounge and day room on the southern side of the house, had been developed before 1964. Shadbolt used this space as his writing studio at that time. The space was enlarged during the 1972 alterations.

Around 1989 Shadbolt's third wife Bridget Armstrong made this space into an independent flat for her parents. At that time the bathroom and kitchen were constructed and the walls and floors were lined. Clear finished radiata pine was used as a key element throughout. This work does not appear on the Council records.

Bridget's parents did not stay long. The flat was used by Maurice and Barbara Magner's daughter Brigid during her time at Auckland University and later by Sean. Elspeth Sandys also used the basement flat as a writing studio.

The basement area is not currently habitable. The floor has rotted out in places as it has been constructed over the old concrete floor, which has no waterproofing. The rear wall, which is set back into a cut clay bank, is also in very poor condition.

The ground behind the wall is not supported.

The adjoining store room by the entry (behind the bathroom/kitchen) is extremely damp, and the timber framing has signs of rot.

Basement Flat

Heritage Value

General Finishes	1
Built in furniture	1
Joinery	1
Plan form	1

Overall Basement Flat 1



*Rot in floor boards NB close proximity of timber to ground below (left) Mould in wardrobe (right)
Burgess & Treep 2013*

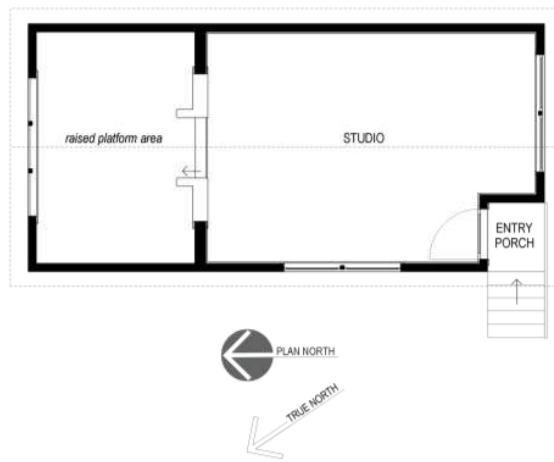


South wall of basement (Burgess& Treep 2013)



Exterior of basement showing block wall and unretained earth (Burgess& Treep 2013)

KEY PLAN - STUDIO
35 ARAPITO ROAD, TITIRANGI



North wall of studio (Burgess & Treep 2013) Entry steps and porch (Burgess & Treep 2013)

Studio

The writing studio was built in 1972. This is a plain gabled shed sited below the house within the bush. The ridge runs north south in line with the slope of the bank. The entry to the studio is at the south-west corner. The corner of the building has been cut back to form the entry under the roof. In 1988/89 the studio was extended in the same form back towards the house. The floor of extension is stepped up.

The roof of the studio is plain corrugated iron. The barge and fascia boards are wide plain boards, the spouting is quarter round metal spouting. The soffits are finished in flat sheet. The wall cladding is horizontal bevel-back weatherboards. The gable end facing the sea is finished in vertical boards with a zig-zagged skirt.

Studio	Heritage Value
General Finishes	3
Built in furniture	3
Joinery	3
Plan form	3
Overall Studio	3



View down onto studio from path (Burgess & Treep 2013)



*East wall of studio showing gable end detail and stacks of awning windows
(Burgess & Treep 2013)*



*Hut, located in the bush near Shadbolt's studio
(Burgess & Treep 2013)*



South wall of studio showing door to exterior (right) (Burgess & Treep 2013)



South-western corner of studio showing door to exterior (left) (Burgess & Treep 2013)



View east to raised platform area in studio. (Burgess & Treep 2013)

GARAGE

The garage was built by the Herring family in 1960. It is a plain wooden shed barely wide enough for a car, built hard to the western boundary on a retained platform. The garage has an eyebrow roof projecting forward to give some shelter over the door. The door is a tongue + grooved timber sliding sectional door. The upper bedroom is supported by the garage. It sits across the front of the garage and spans partway across it, leaving a section of roofing on the western side. The roof is corrugated iron, the timber framed walls are clad in horizontal weatherboards. The interior of the garage has been partitioned. Behind this is a store room that was previously part of the garage. There is a window facing south and a ledged and braced timber door on the eastern wall at the back corner.

The garage structure is very basic, an exposed timber frame on a concrete base. The ground shows signs of slumping around the base of the garage. Connections between the garage and the room above are failing, gaps have opened at those junctions and at the ground, and where the timber is close to the ground, particularly down the side of the building, the timber has begun to rot.

Garage

Heritage Value

Rear Store Room	1
Exposed timber framing	1
Weatherboard cladding	1
Concrete floor	1
Overall Garage	1



*Garage beneath bedroom extension (left) Structure along supporting bedroom above garage (right)
(Burgess & Treep 2013)*



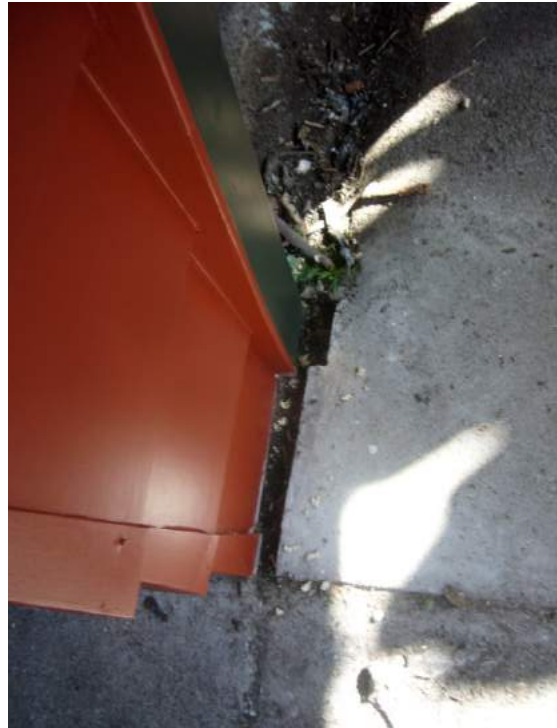
*Interior of back room of garage
(Burgess & Treep 2013)*



*Interior of garage showing exposed framing
(Burgess & Treep 2013)*



*Photographs showing the significant movement of structural elements in garage
(Burgess & Treep 2013)*



*Movement of structure in garage (left) Timber built directly upon earth (right)
(Burgess & Treep 2013)*



*Shadbolt house, view through vegetation from Arapito road
Photograph: Burgess & Treep 2013*

LANDSCAPE/ GARDEN

Arapito Road is at the end of the South Tiritangi Peninsular overlooking Laingholm. The area was farmed before it was subdivided. It is now once again bush covered, with houses set among the trees.

The property slopes down from the road to the sea. The house is sited close to the road with a driveway down the western side of the property to the garage and a deck with garden around between the house and the road. A jumbled sequence of concrete paths lead down the side of the garage to the back of the house and from here a narrow poured concrete pathway leads down to the studio.

The front boundary is planted with native trees, some planted by Shadbolt, and self seeded trees have colonized the slope behind the house down to the sea. The front yard was gardened by Shadbolt, but the lawn and banana palms of the Shadbolt years have gone. A deck now covers the space where the lawn was. A grape grew across the face of the house and back into entry porch. This has been removed.

Concrete retaining walls, built by Shadbolt to contain vegetable plots on the seaward side of the house, are still standing, but are slowly tipping over. The concrete path and steps to the studio remain, but in poor condition.

The path down to the beach was destroyed by a slip in the early 2000s.

Garden	Heritage Value	
Overall bush setting		3
Front deck		Neg
Vegetation to the street		2
Letterbox		2
Concrete pathways between the garage and the house		Neg
Pathway to the studio		2
Concrete retaining walls		2
Remnant plantings both existing and known from Shadbolt period		3
Overall Garden		2

2.4 IMPLEMENTATION OF CONSERVATION POLICY

2.4 (i) GUIDING CONSERVATION PRINCIPLES

ICOMOS

The ICOMOS NZ Aotearoa Charter (Appendix 1) sets out the definitions and guiding principles of building conservation. These methods and principles are intended to give clear guidelines as to how change can be managed, especially appropriate methods for carrying out building work. The intention of these principles is to ensure that the fabric of the building of significant heritage value is retained and appropriately treated.

Policy 1 - The fabric of the place which has been assessed as significantly contributing to the understanding of the building as a place of cultural heritage value (as set out in the Statement of Cultural Significance) must be protected.

Policy 2 - The principles and guidelines of the ICOMOS NZ Aotearoa Charter are to be applied in determining the appropriate methods and /or treatment of the place and its parts to ensure the preservation and care of it's significance

Policy 3 - A formal process should be established to ensure that the recommendations of this document are supported by the external authorities which may be involved in decisions regarding it's future.

Policy 4 - In considering changes to be made to the place, whether for Building or Resource Consent, the Territorial Authority must give full consideration to the cultural significance of the building, and it's parts (as set out in the tabulations of Heritage Values)

Policy 5 - Where possible, without compromising the heritage value of the place, new work is to comply with the requirements of the Building Act.

Policy 6 - All work on the place should be carried out by experienced trades people who are aware of (and sympathetic to) conservation requirements and are familiar with the conservation processes and methodologies set out in the ICOMOS NZ Aotearoa Charter

2.4 (ii) THE ROLE OF EXTERNAL AUTHORITIES

Regulatory authorities will be involved in any future processes on the property. The Auckland Council is the local Territorial Authority with responsibility for administering the requirements of the Building Act (2004) and the Resource Management Act (1991) as these may apply.

The District Plan controls that apply to heritage and zoning are relevant to the future care of the Shadbolt House. How District Plan controls are interpreted may affect its heritage value.

The conservation and maintenance of 35 Arapito Road will be influenced by the requirements of a number of outside authorities or organisations which may have a role determining the future of the building. These organisations should be made aware of why the building is significant and how they can assist in its preservation/conservation.

The property was registered by the Waitakere City Council and is now an Auckland Council heritage item. Any proposed change which involves the removal of original building fabric or which will obscure parts of the buildings will require a Resource Consent (proposal to be assessed against the recommendations and policies of this conservation plan) and may require a Building Consent. The provisions and requirements of the Building Act are considered by the Territorial Authority (Auckland Council) when processing Building Consent applications. A Building Consent is required for any changes to the building which involve changes to the structure of the building, or changes to the building services. The Building Act covers all services (plumbing, drainage, electrical) and sets out all the provisions which apply to them. The Building Act (1991) also addresses the fire safety, disabled access requirements and structural integrity.

Policy 7: Where possible, when new work is necessary, it should be carried out in accordance with the requirements of the Building Act, “as nearly as is reasonably practicable”. In considering and applying these provisions the Territorial Authority is required to take into account the special historical and cultural value of the place set out in this conservation plan to ensure that these qualities will not be compromised.

(refer also to Conservation Policies 3 - 5)

2.4 (iii) OWNERS REQUIREMENTS AND USES

Since 2006 the property has been in public ownership. The Waitakere City Council bought the property from the Shadbolt family in 2006. The ownership has shifted to the new Auckland Council. Waitakere City bought the property as part of a strategy to enliven the sense of the contribution of the creative arts to our society.

The Going West Trust will be given title to the property by the Auckland Council under a memorandum of encumbrance. The Going West Trust has been contracted by the Auckland Council as an independent trust to care for the place and to establish a residency for writers at the house.

It is entirely appropriate to use this place as a writer's residency. It is a house, and it was the home of one of New Zealand's greatest writers. The place carries huge resonance from Shadbolt's time and it remains largely as it was in 2006.

Policy 8 - The proposed uses of the place should respect and, to the greatest extent possible, reinforce the cultural heritage value of the place.

Policy 9 - Parts of the place which have been assessed as being of significant heritage value can only be used in their original form.

2.4 (iv) PHYSICAL CONDITION – REMEDIAL WORKS

Regular maintenance of the property is essential to maintain its heritage value. All properties require regular maintenance and establishing a maintenance program for the place is a key to its future conservation.

The current condition of the property has implications for its future care.

In general the house is in very good condition, as it has recently undergone a substantial repair and maintenance program. The studio has not been repaired or otherwise attended to as part of these works.

The survey of the place has identified a number of areas that require attention:

Basement

The basement rooms under the house are in a very poor state and are not habitable.

The cut made under the house to enable the development of this area is just that, an unsupported cut in the clay bank. The earth has spilled down against the timber framed rear wall of the basement rooms, and the pile line close to the edge of the cut looks precarious.

At the southern end of this space the ground slopes steeply away from the outer wall. The condition of the ground in this area does not appear to be stable.

The floor within the room is in very bad condition. The existing wooden floor was constructed over the older concrete floor. The old floor is unlikely to have been waterproofed.

There is no waterproofing or drainage under or around this entire area.

The storage area by the door to the basement is very damp. The bathroom vents into this space.

The bathroom and kitchen in this area are not recorded on Council files.

Garage

The garage has moved over time. The garage supports the bedroom extension. The garage does not have adequate structural integrity to support the upper room. This area will require structural work and a large amount of rebuilding, possibly including new foundations.

Studio

The step rail at the entry to the studio has pulled away. In part this is due to ground movement.

Refer to *Ground Condition* that follows.

The bush has grown up around the studio. The vegetation is affecting the condition of the outside as there is a considerable build up of leaf litter on the roof and at the high end of the building. This has affected the condition of the roof, spouting and exterior finishes.

Recommendation: Trim and clear vegetation away from the building and keep it clear through regular maintenance.

Ground Condition

The base of the property by the waters edge has slipped since 2004. There was easy access to the foreshore before this. There is evidence of ground movement around the garage and below the house.

Recommendation: Engage an experienced geotechnical engineer to assess the property.

Commission an experienced structural engineer to assess the current structural condition of the house, garage and studio.

Policy 10 - Identify areas of remedial work/ stabilisation which would require changes to fabric of high Heritage Value. Establish methods and processes to carry out this work which will have as little effect on the heritage value of these areas as possible.

2.4 (v) PREVENTATIVE/CYCLICAL MAINTENANCE

A program of regular cyclical maintenance needs to be established for the property. The objective of “preventative” maintenance is to do the right thing at the right time, to do what is necessary and to have a checking and approval process for the work. This involves a program of regular cleaning and repair and the checking of services and building fabric for use and wear. General cleaning needs to be carried out depending on frequency of use. Allowance needs to be made for larger refurbishment such as painting and re-roofing, which should be scheduled on a period determined by the expected life of those materials from new.

Policy 11 - A regular maintenance program should be established for the property taking full account of the heritage values of the place as assessed in this conservation plan.

2.4 (vi) SERVICES

The maintenance program will allow for regular checking and servicing of the basic services: electrical, plumbing, waste water, telephone and internet. Where new services are required, the wiring or pipe-work should be fitted into voids or fitted to match the older service fittings and fixtures. An example of this is the wastes from the bathroom which are run between a slatted frame to a gulley trap at ground level.

Policy 12 - Full consideration must be given to the manner in which services are run within the building to ensure that wherever possible all services are hidden, or authentic to the Shadbolt period. Service connections should be run out of sight where possible.

2.4 (vii) FIRE PROTECTION AND EGRESS

Fire is the greatest single threat to the building. The best protection against fire is prevention. Some of the issues discussed elsewhere have a bearing on fire safety, in particular the condition of the electrical services and the provisions of the Building Act regarding fire safety and egress.

Fire protection systems such as heat and smoke detectors with alarms connected to the local brigade should be installed in the building. If possible a domestic sprinkler system should be installed.

The house has two fireplaces, the open fire in the dining room and a pot bellied stove in the lounge room. Neither appears to be in good working order and both pose a substantial risk.

Management policies should also be established to ensure that electrical services are regularly checked and that accelerants are not kept on the property. Despite the strong association of this place with Maurice Shadbolt’s pipe tobacco, there should be no smoking in or around the building as a further control to protect against the possibility of fire.

During any building process there is a greater chance of fire damage than during normal use. Proper care and attention is required to ensure that problems do not occur during building works that may result in a fire.

Policy 13 - The place should be a “smoke-free” environment.

Recommendation: Check the existing fireplaces for safety. Do not use the fires if they are not in good condition and the chimneys/flues have been cleaned.

Policy 14 - The best possible fire protection systems, heat & smoke detectors, and a sprinkler system connected to an alarm should be installed with great care to ensure that the existing heritage fabric of the building is protected.

2.4 (ix) SECURITY

The Shadbolt house is not highly visible from the street. Arapito Road is an isolated cul-de-sac. The house could easily be broken into or otherwise damaged. In this area the neighbours are close and having a close relationship with the neighbours is important.

Policy 15 - Building Security: A full, monitored alarm system, including cameras, should be installed. There should be some provision for general security lighting.

Policy 16 – Building Security: Establish and maintain positive relationships with the neighbours.

2.4 (x) DISABLED ACCESS AND FACILITIES

As it is intended to create a writer's residence in the house, provision should be made to ensure that the requirements of the disabled are taken into account. The deck area at the front of the house will enable a discrete ramp for disabled access, and the toilet/bathroom area can be modified. The bathroom is too small to fully meet the dimensional requirements of New Zealand Building Code Section G1- Personal Hygiene.

Policy 17 - Provision of facilities for the disabled should be provided as discretely as possible. Any changes required must be considered against the Heritage Values set out in this document.

2.4 (xi) LANDSCAPE CHARACTER

Arapito Road is at the end of the South Tairāngi Peninsular overlooking Laingholm. The area was farmed before it was subdivided. It is now once again bush covered, with houses set among the trees.

The property slopes down from the road to the sea. The house is sited close to the road with a driveway down the western side of the property to the garage and a deck with garden around between the house and the road. A jumbled sequence of concrete paths lead down the side of the garage to the back of the house and from here a narrow poured concrete pathway leads down to the studio. Retaining walls built by Shadbolt to contain garden beds remain in the rear yard, but are in a state of collapse.

The front boundary is planted with native trees, and self-seeded trees have colonized the slope behind the house down to the sea. The front yard and rear slope were both gardened during the time of Shadbolt's occupation. A grapevine, now gone, grew across the face of the house and back into entry porch. Banana palms, planted by Shadbolt, grew around the perimeter of the front yard for much of the time that Shadbolt lived in the house.

Policy 18 – Reinstate and maintain the grape, and banana palms in the front yard.

Policy 19 - Clear all undergrowth between the house and the studio, and engage an arborist to thin the trees to maintain clear views of harbor from the house.

Policy 20 - Construct a more gentle and safe pathway in the style of the original pathway down to the studio.

2.4 (xii) HERITAGE COLOURS

The colour scheme for the exterior of the house, garage and studio, should be based on the colours used during the Shadbolt period, as best as can be determined by scrape tests and photographic evidence. The current colours of the house are based on the colours of the house during the 1990s. Use of appropriate colour reinforces the interpretation of the house and studio as a place of cultural heritage significance.

The interior colours of the house varied over time, and some of the interior colours were very bright. These are shown in various family photographs and in the “Open Home” video. At present the interior of the building has been painted off-white.

Policy 21 – Colour schemes for the exterior of the buildings should be based as closely as possible on the original colours of the building determined by scrape tests.

2.4 (xiii) INSULATION AND HEATING

The walls of buildings have no thermal or acoustic insulation beyond the natural properties of the materials that have been used to clad and line the building. The type of construction makes it difficult to change. There is no easy way to expose the cavities and install insulation. The cavities also carry out a function by letting the framing breathe. This prevents moisture sitting in the walls, a problem that can occur if walls are insulated but not watertight.

The ceilings and under floor area of the house has been insulated by Council as part of the recent repair and maintenance works. The basement rooms, were not included in these works. The studio has not been upgraded.

There are two fireplaces in the house, the masonry fire in the dining room and the pot bellied fire in the lounge.

Recommendation – Investigate possibilities for thermal insulation that do not compromise the integrity of the buildings and will not cause condensation within wall or ceiling cavities.

Recommendation – Investigate alternative forms of heating the building that respect the integrity of the building while providing a more comfortable thermal environment, without the risks of fires.

Policy 22 - Any proposal to improve thermal insulation, heating and air circulation in the building must respect the heritage values and character of the place.

2.4 (xiv) INTERPRETATION

The property is evidence of how the Shadbolt family lived during their time in Titirangi. Most of the fabric of the buildings has not been substantially changed and is a record of that period. The place can become a lodestone for gathering further evidence of that period from those who lived or frequently visited during the time that the Shadbolts lived on the property. This will

reinforce the meaning of the place and help to further explain what the remaining physical evidence in the house, garage and garden represents.

Establishing an archive as discussed in 2.3 (iv) "Owners Requirements and Uses", will greatly encourage an understanding of Shadbolt's life with his family during his time at 35 Arapito Road. To reinforce this the building should be repaired and restored as closely as practicable to its condition during the Shadbolt years.

Policy 23 - On the basis of the assessment of the evidence made in this report and any verifiable evidence that may be forthcoming as a result, the building and site should be restored to its form, fabric, and colours, as closely as possible, as it was in 2000 (refer also to policies 8, 9 and 10 above)

Policy 24 - The Going West Trust should establish an archive of material relating to Shadbolts time in Titirangi. This will reinforce the value of the buildings to the community and help to further the understanding of this place.

2.4 (xv) INSURANCE.

Consideration needs to be given to contingencies for major disruption or damage through accident or act of God. The insurance on the property should reflect the full replacement cost. The nature of the site, a coastal property, should also be considered.

Recommendation/ Policy 25 -The insurance policy for the place should allow for the rebuilding of the existing structures, in their present form and finishes.

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